

T H E S A N F R A N C I S C O B A Y

GUARDIAN

MARCH 6, 1991 / VOL. 25 / NO. 22

THE BAY AREA'S BEST... EVERY WEEK

ON THE COVER:

THE BIG FIX

From paint to permits, lighting to floor coverings, you can renovate every room in your apartment and avoid costly mistakes. A consumer's guide (p. 21)

INSIDE THE DESERT STORM MORGUE

Reporter Jonathan Franklin goes undercover as a mortician to get a first-hand look at the secret mortuary at the Dover Air Force Base in Delaware (p. 18)

PG&E 3, SF 2

Public Utilities Commissioners H. Welton Flynn, Arthur Toupin and Rodel Rodis vote with PG&E and reverse the commission's support for a study to buy out PG&E (p. 8)

► *Mayor Agnos should remove the pro-PG&E bloc from his PUC (p. 6)*



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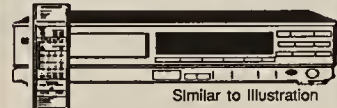


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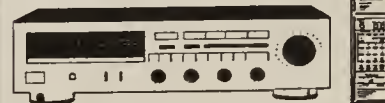


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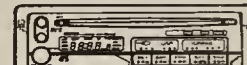
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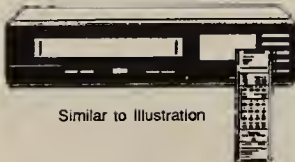


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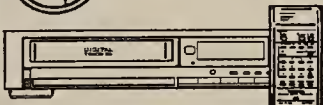
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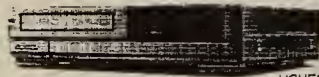
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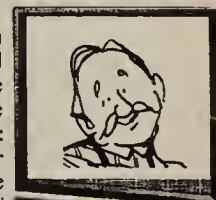
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DAVID SPERO. SEE PAGE 17.

NEWS/FEATURES

17

Who's in control?: The city is preparing to pass its first vacancy control law. Will it be a tough, protenant measure or a weak one designed to appease the real estate industry? *By Vince Bielski and Sara Catania.*

18

Inside the Desert Storm mortuary: Military morticians labor to promote the illusion of a bloodless war. *By Jonathan Franklin.*



KYLE MACLACHLAN. SEE PAGE 28.

21

The big fix: From paint to permits, you can renovate your apartment and be a smart consumer, too. Here's how. *By Heather Mackey.*

DEPARTMENTS

4

In This Issue: The more things change ... *By Craig McLaughlin.*

6

Editorials: Selling out to PG&E.

Letters: Jewish but not Zionist. Anti-Semitism?

8

On Guard: How PG&E won two big PUC votes on PG&E buyout. *By Peter Tira and Jean Tepperman.*

► **Queer Nation, ACT UP** to protest police misconduct. *By Mindy Spatt. Page 9*

► **Update:** Anti-JOA bill introduced. *By Peter Tira. Page 10.*

► **Political Alerts.** *By Sara Catania. Page 8.*

► **Peace Watch.** *By Sara Catania. Page 8.*

12

This Week at City Hall: Tractor pulls at Kezar? Credit where credit is due, farewell, and ducks deluxe. *By Jim Balderston.*

► **Disaster of the Week:** Take my taxes, please. *By Langdon Cook.*

14

Press Box: Alternatives to the Pentagon PR agencies. *By Laura Fraser.*

23

Finance: IRA Q&A. *By Marty Schiftenbauer.*

24

Superlist No. 521: Salvage yards. *By Chris Akinaga.*

25

Ask Isadora: One and only. *By Isadora Alman.*

27

After Dark: ... And, "Piece, Man." *By Chris Norris and Sean Kennerly.*

► **Microfilms.** *By Zena Jones.*

28

Samplings: Desire under Fred Elmes. The noise in the hall. Landmark crosses the Bay. *By Steve Warren, Linda Ehrlich and Mark Gallegos.*

30

Music: Gang Starr's back-to-basics production, creative sampling, and strong lyrics take rap beyond high tech and into the '90s. *By Carter Harris.*

31

Dance: Music and Dance of Sumatra brought an evening of abstract yet exhilarating dance to the Herbst. *By Rita Felciano.*

32

Movies: Promising filmmakers focus on the ugly side of life in the U.S. and U.S.S.R. *By Steve Warren.*

33

Calendar: 8 days a week — an entertainment guide for the week of Friday, March 8, through Friday, March 15. *By Susan Gerhard.*

► **g-Spot.** *By Susan Gerhard.*

36

Entertainment Listings:

► **Art, Cabaret, Comedy.** *Page 36.*

► **Dance, Movies.** *Page 37.*

► **Music.** *Page 38.*

► **Spoken Word.** *Page 45.*

► **Theater.** *Page 46.*



G.U.R.U. SEE PAGE 30.

49

Guardian Classified.

62

Microgrooves. Reviews of Pebbles, Zan, Candyman, and Salt'n'Pepa. *By j. poet.*

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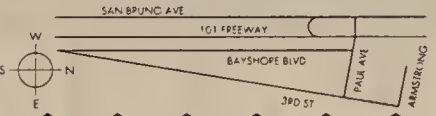
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IN THIS ISSUE

The more things change...

FOUR YEARS doesn't seem like a long time, but it is. At the Bay Guardian, people come and go — so do wars — but many of the local scandals are depressingly the same.

My tenure here actually dates back seven years, but when I returned in 1987 after two years at graduate school, there were some new faces. Among them, Eileen Ecklund and Jim Balderston.

Eileen was an editorial assistant who showed incredible editing talent — and spelled better than my computer. She quickly became arts and features editor.

Jim was one of those ubiquitous cab drivers who want to be writers — only he made it happen. After an internship he stayed around freelancing until we offered him a full-time gig. Eventually, he created the column "This Week at City Hall" and kept some scandals roiling.

For both of them, Friday was their last day. I'll — we'll — miss them both, their humor, their judgment, their writing, their ability to drink the rest of us under the table.

I have now been here longer than any other editorial staffer, and their departure makes me feel old. My perspective on certain stories also makes me feel old. For seven years, I have been watching PG&E fend off proposal after proposal for a study of whether it would be feasible for the city to buy out PG&E.

PG&E always has a trick up its sleeve. As Peter Tira and Jean Tepperman report on page 8, the Feb. 26 Public Utilities Commission vote was no exception. Commissioner H. Welton Flynn, a longtime PG&E stockholder, says he managed to sell his last shares between Dec. 31 and February, when he spearheaded efforts to kill a study. And Commissioner Rodel Rodis — twice appointed to public office by Mayor Art Agnos, who's facing what could be an expensive reelection fight — flip-flopped in public four times before siding with Flynn and PG&E.

So how did PG&E do it? We may never know in detail what did or didn't occur in the backrooms of City Hall and PG&E, but the results sure fit a pattern of PG&E influence that reaches back to the turn of the century.

Maybe I'm not so old after all.

— Craig McLaughlin

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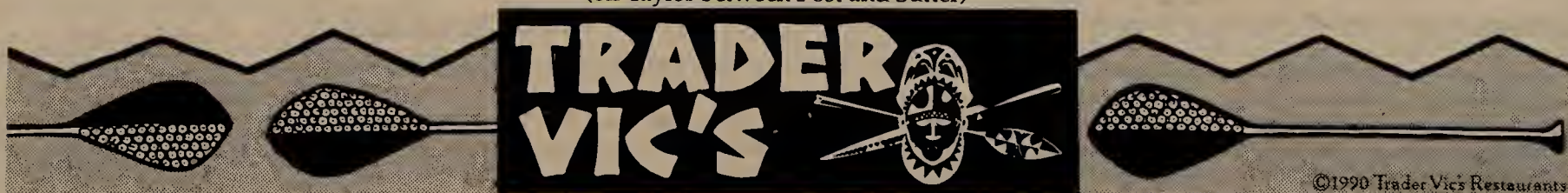
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EDITORIALS

Selling out to PG&E

Conflict of interest is defined and expressly prohibited by Section 222 of the City Charter: "No supervisor and no officer or employee of the city and county shall engage in an activity, employment or business or professional work or enterprise which is inconsistent, incompatible or in conflict with his duties as a supervisor or officer or employee of the city and county.... Violation ... shall constitute official misconduct...."

Section 11 spells out what must be done about official misconduct: "Any appointee of the mayor or the Board of Supervisors guilty of official misconduct ... must be removed by the mayor or the Board of Supervisors, as the case may be, and failure of the mayor or any supervisor to take such action shall constitute official misconduct on his or their part."

WITH THESE charter provisions in mind, the Bay Guardian requests Mayor Agnos to move immediately to clean out his PG&E bloc on his Public Utilities Commission and to move to undo the enormous special-interest/conflict-of-interest damage his PG&E majority did when it got the commission to reject a proposal to put \$150,000 in the city budget for a preliminary study of a PG&E buyout (see On Guard, page 8).

Agnos has been huffing and puffing for months to make it look, in this tough election year, as if he could have it both ways — that, gee, he's really for public power and a feasibility study but that, gosh, the PUC voted against the study and now he can't put the money in the budget.

Baloney.

This is the vintage Agnos we have come to know and distrust.

The story is bubbling around City Hall that a deal was cut: If Agnos could ensure there would be no PG&E feasibility study, then the Chamber of Commerce and its allies would channel big money and support to Agnos in his mayor's race. Whether the report is true or not, the political point is that Agnos had a long and distinguished pro-public power, pro-feasibility study record as an assemblyman. The Bay Guardian endorsed him for mayor in large part because of this record and his election pledges to continue his public-power positions.

Then PG&E's Richard Clarke summoned Agnos to PG&E on the New Year's Eve before his inauguration in 1987 and gave him the facts of life (main fact: PG&E never, ever wants a feasibility study of any kind). Ever after, as mayor, Agnos worked to ensure PG&E's illegal position in City Hall and to undermine all moves by public-power forces to get City Hall to do a feasibility study on a PG&E buyout.

This time around, Agnos outdid himself on behalf of PG&E, helping PG&E kill the feasibility study in a critical vote.

After the PUC had twice approved the money for the study in previous years, and after the supervisors had given it a green light in an 8-2 vote in January, the PUC this time suddenly reversed itself, in a Feb. 12, 3-2 vote that even the Examiner and Chronicle called "unexpected."

Agnos not only allowed PG&E's staunchest allies to remain on the PUC even though their terms had expired, he also refused to appoint a public-power majority and refused to lobby the commissioners, go to the meetings, send a representative, or even talk publicly about the vast potential revenue from a public power system. Instead, he let the allocation for a study die

without comment at the hands of PG&E's agents on his own commission.

The term of Arthur Toupin, a 1985 Feinstein appointee who voted for the sellout contracts in 1986, expired Jan. 15, 1990. Toupin worked at the Bank of America for nearly 30 years, retiring as vice chairman of the board in 1985. Toupin represents the classic Bank of America/PG&E conflict-of-interest on the PUC, which the Bay Guardian exposed long ago in our 1971 stories and editorials about the two BofA reps on the PUC who helped scuttle the PG&E feasibility study proposal of the day. The BofA and PG&E have long had a strong and interlocking relationship. PG&E President Richard Clarke today sits on the BofA board of directors and owns 1,102 shares of common stock as of April 5, 1990, according to the bank.

Toupin also has a double-dipping PG&E conflict of interest. He serves as director emeritus of the Chamber of Commerce, which has long championed the position of PG&E, a large dues-paying member, instead of its business members who pay ever-higher electric bills.

The term of H. Welton Flynn, a 1970 Joseph Alioto appointee and PG&E's longest-tenured and fiercest ally on the PUC, expired Jan. 15, 1991. While Flynn's economic disclosure forms showed him holding between \$11,000 and \$100,000 worth of shares of PG&E stock and a similar amount of Southern California Edison stock, Agnos, without blushing, reappointed him to yet another four-year term, just in time for the two crucial February votes. On cue, Flynn announced he had sold the PG&E stock he's been holding since the 1970s and could now vote without a conflict of interest. He had abstained on previous feasibility-study votes.

The critical point is that Agnos, after allowing the two PG&E reps to remain on the board, then refused to lobby for the study with his swing commissioner, Rodel Rodis, his appointee to the PUC and then to the Community College District Board. Rodis, under enormous pressure from PG&E, changed his position four times and ultimately voted for PG&E twice, the second time against his own motion to reconsider the issue.

As we wrote in a 1971 editorial criticizing a similar PG&E sellout: "PG&E would not elect public-power advocates to its board of directors. It would not even elect men who professed to be neutral on the subject. Why should the people of San Francisco tolerate private-power agents on 'the board of directors' of their municipal utility enterprise?"

The people shouldn't. And so, we're formally asking once again for the grand jury to investigate PG&E's corruption of the City Hall agency mandated by federal law, the City Charter, and the U.S. Supreme Court to bring cheap Hetch Hetchy power to San Francisco.

We also recommend that the mayor, who will most likely be facing challenger Richard Hongisto, an independent public official who supports public power and has a long history of keeping his word and his campaign promises, make some immediate moves on behalf of the public-power/public-interest constituency that put him in office:

He can kick PG&E's Toupin and Flynn off the commission, pronto. He can replace PG&E's Rodis — and fill future vacancies — with commissioners publicly committed to public power. And he can put the \$150,000 for the feasibility study in the budget himself or ask the supervisors to ask City Budget Analyst Harvey Rose to do the study.



LETTERS

Jewish but not Zionist

With his recent pronouncements on the Persian Gulf War (see "Scud Shockwaves hit Bay Area Jews," Bay Guardian, 2/13/91), Michael Lerner only confirms my earlier surmise that his sole political agenda is justifying the state of Israel, regardless of the facts. His dubious "'60s" credentials aside, why does the local media continue to boost Lerner as "left" or "progressive" when most of his facile formulations make him sound more like Jeane Kirkpatrick? At the Feb. 5 Tikkun "teach-in" which I attended, Lerner performed his usual soapboxing about how the left is always kicking poor, defenseless Israel around. On KPFA's Jan. 22 Morning Show, Lerner casually dismissed Israel's vicious occupation of Palestinian land as "relatively benign" (!) and went on to accuse the left of mindlessly knocking America's "moral leadership" in the Gulf War (!) and ignoring Saddam Hussein's identity as the "new Hitler" (where have we heard that before?), while offering not one iota of fact or reasoned analysis.

Lerner's shallow understanding of the Middle East comes straight out of a tacky Zionist pamphlet, with his Orwellian use of terms like "self-hating Jews" and "anti-Semites" to describe anyone who refuses to share his infatuation with Israel. I'm Jewish, but I'm not Zionist. I believe that lasting peace will only come with a democratic, secular state in Palestine with equal rights for Jews, Moslems, Christians, and everyone else who has historically lived there. I refuse to identify myself with a so-called "Jewish State" that is founded on killing Arab children. I can't tell you how much I resent Michael Lerner's attempt to associate me by birth with a gang of fascist butchers, and I resent his slander of me as "self-hating."

Andi Sammons
Oakland

Anti-Semitism?

Jean Tepperman's article on anti-Semitism (see Bay Guardian, 2/13/91) misses the point. No rational person denies that the occupation of

the West Bank and Gaza is oppressive. The question is whether depicting Israel as the villain in the story is fair, or if it is the result of anti-Semitism.

The reason those in the progressive Jewish movement (such as Michael Lerner, who is quite courageous and was, I believe, unjustly vilified in the piece) view Israel as a tiny, sparsely populated state, vulnerable to a series of hostile, aggressive and totalitarian regimes surrounding it, is because that is, unfortunately for all, a fact. This occupation has nothing to do with oil or any other material product. Israel's purpose, evident to anyone who can locate it on a map, is to maintain a buffer from its due-eastern enemy, the predominantly Palestinian nation of Jordan (ruled by a non-Palestinian king).

The reality (as opposed to the "romance") of the Middle East is that during Israel's short life it has been constantly faced with the threat of extermination. As the culmination of the Jewish national liberation movement, Israel should be as valid in the eyes of freedom lovers as any other such movement. That Israelis are denigrated for attempting to survive does seem to be a result of anti-Semitism.

Baron L. Miller
San Francisco

For the record

In the March issue of the East Bay Guardian, we did not credit the photograph (p. 42) of dancer and choreographer Priscilla Regalado. Harry Wade was the photographer.

Also, in last week's Eight Days A Week (see Bay Guardian, 2/27/91), we gave the incorrect address for the Wed., March 6, Michele Wallace lecture. The lecture will take place at the SF Art Institute, 800 Chestnut, SF.

THE SAN FRANCISCO BAY GUARDIAN welcomes letters commenting on our coverage or other topics of local interest. Please keep all letters brief (we reserve the right to edit them for length), type them, sign them (unsigned letters will not be published) and include a daytime telephone number for verification. We will consider reasonable requests to withhold the name of the signatory of a letter. Send all letters to: Letters, Bay Guardian, 520 Hampshire, SF 94110. Letters may also be sent by computer via the Source (BB1214) or MCI Mail (address [San Francisco Bay Guardian]).

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to print the news and raise hell."
Wilbur Storey: Statement of the aims
of the Chicago Times, 1861

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If we have published a misstatement, we will endeavor to correct it quickly, and in an appropriate place in the newspaper.

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On Guard

Alerts

El Salvador poster project: Taller sin Fronteras, a group of East Bay graphic artists, is organizing a poster project entitled "Espíritu de El Salvador" to honor and support the Salvadoran people and to call attention to the situation in El Salvador. The theme of the posters and poems, which incorporate a message of liberation, peace and justice, is "Heroes and Heroines, Martyrs and Patriots." Portfolios of posters will be exhibited and sold to support the Salvadoran women's institute, Instituto de la Mujer. Taller sin Fronteras, which works in the mainly Chicano, African American and Asian American communities of East Oakland, will exhibit the portfolios in the Bay Area. For more information or to donate exhibition space, call 465-7658 or write Taller sin Fronteras, P.O. Box 1531, Oakl., 94604.

Mission District Health Fair: Families are invited to a free health fair on Sat/9, which will offer information on nutrition, breast-feeding, home safety, choking rescue, and more. The health fair is sponsored by the Associated Students of UC San Francisco, San Francisco General Hospital, and the Chancellor's Endowment Fund. 10 am-2 pm. Horace Mann Middle School, 3351 23rd St. (between Valencia

How PG&E WON TWO BIG PUC VOTES ON PG&E BUYOUT

PACIFIC GAS & Electric, with help from its friends in high places, won the same victory twice last month when San Francisco's Public Utilities Commission rejected a study of the feasibility of buying out PG&E.

The utility company's victory was assisted by Mayor Art Agnos, who retained two strong pro-PG&E commissioners after their terms expired; by PUC Commissioner H. Welton Flynn, a longtime PG&E stockholder; by Commissioner Arthur Toupin, a former Bank of America executive and director emeritus of the Chamber of Commerce; and by Rodis Rodis, an Agnos appointee who switched his position on the study four times in two weeks.

In the past two years, the PUC has voted twice for a municipal-power feasibility study. With two pro-PG&E commissioners, Flynn and Toupin, and two supporters of municipal power, Sherri Chiesa and Gordon Chin, Rodis was the swing vote.

Rodis told the Bay Guardian he cast his first "no" vote this Feb. 12 under the influence of fellow commissioner Flynn, who gave him the inaccurate information that the study would cost \$900,000. Rodis also said he had not been aware of the \$150,000 cap put on the study's cost by the Board of Supervisors' Jan. 28 resolution.

So Rodis asked commission president Chiesa to put the matter on the Feb.

26 agenda for reconsideration. Between the two meetings he told the Bay Guardian, "I intend to support it then." And just one hour before the Feb. 26 meeting, Chiesa told the Bay Guardian she had spoken to Rodis and felt confident he would support the study.

But at the meeting itself, Rodis delivered another surprise: a vote against his own motion. He explained his change — from his changed position — by saying he was convinced the study would exceed the \$150,000 pricetag and, with the city facing a \$158 million deficit, he could not support it.

Rodis said, "To spend \$150,000 on a consultant to do a preliminary study, while the Board of Supervisors is looking at closing mental health clinics, layoffs, service cuts, and even higher taxes, would not be prudent."

In an emotional 20-minute speech, Rodis lashed out at critics who charged he had "sold out" to PG&E. Rodis levied his harshest attacks on the Bay Guardian and SF Weekly.

"The idea that if we on the PUC do not vote a certain way, then we have 'sold out' is highly offensive to me. The idea that we are not capable of thinking for ourselves is insulting. The idea that minorities are the first to sell out is downright racist. I am disgusted by such attacks," Rodis said.

Last November the Bay Guardian endorsed Rodis in his unsuccessful bid for the BART board on the basis of his previous support for a study of municipal electric power.

Both Chiesa and Chin told the Bay Guardian they were "surprised" by Rodis' votes. Chin said: "This city and this commission have spent a lot of money on all kinds of studies. We've spent thousands of dollars on garter-

Peace Watch

ONGOING — A media monitoring project to study news coverage of the Gulf War urgently needs **videotapes of local news broadcasts** for the evenings of Feb 22-28. If you have tapes of Channels 2, 4, 5 or 7, please call Celia DuBose at 626-0385.

THURSDAY/7 — The Peace and Freedom Party celebrates **International Women's Day** with a showing of "All Our Lives," about women in the Spanish Civil War. 7:30 pm. \$5. La Peña Cultural Center, 3105 Shattuck, Berk. Info: 845-7251....

FRIDAY/8 — Women Against Imperialism sponsor the 10th annual demonstration on International Women's Day with a **wall of women against the war**. 5 pm. Justin Herman Plaza (Market & Embarcadero), SF. Info: 995-4735.... Immediately following the demonstration, **women speak for peace, justice and equality**. Prearranged child care and Spanish translation available. 8 pm. \$3-\$6. The Women's Building, 3543 18th St. (between Guerrero and Valencia). Info: 431-1180.... Open Forum holds a community discussion looking **"Beyond War: Non-War Political Work Today and Tomorrow."** 7 pm. New College, 50 Fell (between Van Ness and Market), SF. Info: 552-2993.... Women Artists Against the War come together for an evening of music, poetry, theater and performance as **"Scream!"**, a benefit for Middle East Children's Alliance. 8 pm. \$12-\$25. Life on the Water, Fort Mason Center, SF. Info: 776-8999.... **SATURDAY/9** — Infact sponsors a march and rally protesting corporations profiting from the Gulf War and **continuing nuclear weapons production at home**. 10:30 am. Pacific Telesis Tower, Kearny at Post, SF. Info: 272-9522.... East Bay Anti-War Alliance holds an **Off-Broadway Military Tour**, a walking teach-in of institutions in downtown Oakland benefiting from the war and postwar devastation. 11 am. Snow Park (20th and Harrison), Oakl. Info:

843-4306.... The tour will be followed by an **antiwar coffee house**. 8 pm. \$2-\$5. 3833 Martin Luther King Jr. Way, Oakl. Info: 420-1799.... S/F Productions holds a concert in the park with Ogie Yocha, Pack of Wolves, Muruga, Black Tide, and Toby Dubes, "celebrating peace, love and life." The works created during a "paint-in" hosted by San Francisco artist Ruth Asawa will be assembled into a **"peace puzzle."** Noon-5 pm. Golden Gate Park Bandshell, across from the De Young Museum. Info: 826-1911.... **SUNDAY/10** — Bay Area poets, musicians and artists share their work in a day-long symposium on **"Artists in Social Action: Creative Responses to a World In Crisis."** 9:45 am-5:30 pm. \$35-\$50. San Francisco Mart, 1355 Market, SF. 658-9517 or 488-4497.... Earth Action Network sponsors a procession through the streets in **protest of trains full of war materials passing through Berkeley**. 11 am. Provo Park/Martin Luther King Park, Central at Martin Luther King, Berk. Info: 843-4306.... Women meditate and speak out for peace. 3 pm. Noe Valley Ministry, 23rd St. and Sanchez, SF. 381-5680.... Artists and Writers Out Loud holds a ceremony, including dance, videos, theater and a public participatory art gallery to formally open a **community-built peace monument**. 4 pm. UN Plaza, SF. Info: 855-4749.... **Maria's Story**, a documentary of love and survival in El Salvador's Civil War, premieres. Reservations requested. 7:30 pm. \$10-\$25 donation. La Peña Cultural Center, 3105 Shattuck (at Woolsey), Berk. Info: 843-3949.... **WEDNESDAY/13** — Computer Professionals for Social Responsibility discuss **"Computers as weapons, weapons as computers, video-game warfare"** — how should socially responsible computer folks respond to the war? 7:30 pm. UC Berkeley, Evans Hall, Rm. 608-7, Berk. Info: 643-7499.... Michael Parenti speaks on **"Crimes of Empire — the Gulf War."** Sponsored by Friends of People's Weekly World. 7:30 pm. \$3-\$5. Berkeley High School Cafeteria, Allston Way and Milvia, Berk. Info: 527-1401.

— Sara Catania

'We've spent thousands of dollars on garter-snake studies and feral-pig studies that I don't think in the long term have the implications of a feasibility study.'

— PUC Commissioner Gordon Chin

snake studies and feral-pig studies that I don't think in the long term have the implications of a [feasibility] study."

Supervisor Terence Hallinan, who introduced the resolution for a feasibility study in the Board of Supervisors last December, commented, "Rodis changing his mind four times in 48 hours suggests a defect in his character, which raises questions about his ability to hold public office."

Flynn, who has held PG&E stock since the 1970s as a commissioner, engineered the commission's reversal of its pro-feasibility study position. He singled out the \$150,000 study item when the PUC budget came up for approval at the Feb. 12 meeting and then surprised observers and his own fellow commissioners by voting on it. Although he has voiced opposition to PG&E municipalization since 1970, when he was first appointed to the PUC by former Mayor Joseph Alioto, he has abstained from voting on the issue because he owned PG&E stock. Flynn's 1990 conflict-of-interest disclosure form shows PG&E investments worth between \$11,000 and \$100,000. His form also lists investments in Southern California Edison, Southern California's private utility.

At the Feb. 12 meeting, however, Flynn announced he had sold his PG&E stock and no longer had a conflict of interest. He then proceeded to vote against the feasibility study. But Flynn failed to specify to the PUC commissioners when he sold his stock, why he sold his stock, or how this sale of long-held PG&E stock could free him from a PG&E conflict of interest (see editorial). When reached for comment on the timing and nature of the stock sale, Flynn told the Bay Guardian: "I'm not going to answer your questions. I'm not even going to listen to your questions."

Toupin, another PG&E stalwart who voted against the study, told the Bay Guardian, "I just don't want to talk to you."

Toupin's ties to PG&E run through the Bank of America and the Chamber of Commerce. Toupin, a 1985 Feinstein PUC appointee, worked for the Bank of America for nearly 30 years, eventually retiring in 1985 as an executive vice president and vice chair of the board of BankAmerica Corporation and the Bank of America.

The Bay Guardian has documented the long association between the Bank of America and PG&E (see Bay Guardian 9/27/71). It's a relationship still strong today. For example, PG&E's board chair and chief executive officer, Richard Clarke, is a member of the Bank of America board of directors. Bank of America records show Clarke owning 1,102 common shares of Bank of America stock as of April 1990.

Toupin is also a director emeritus of the San Francisco Chamber of Commerce, which has long championed the cause of PG&E, one of the chamber's largest members. The February issue of the chamber's monthly magazine, *San Francisco Business*, for exam-

ple, featured an article opposing any feasibility study. The article counseled: "Members are advised to watch this one closely. The Chamber's position is to urge Supervisors to act responsibly in the best interests of their constituents and save the city the cost of a study that will be inconclusive and run against the grain of voter sentiment."

Agnos has retained PG&E's two strongest supporters, Flynn and Toupin, as PUC commissioners even though both their terms have expired — Flynn's this Jan. 15 and Toupin's a year ago on Jan. 15, 1990.

The week after the PUC vote, PG&E released a public opinion poll it had funded, showing Agnos as the front-runner in next fall's mayoral election, with 29 percent of the vote, and pro-public-power Hongisto trailing with 8 percent.

— Peter Tira and Jean Tepperman

QUEER NATION, ACT UP TO PROTEST POLICE MISCONDUCT

CHARGING THE San Francisco Police Department with a "pattern of anti-queer abuse," gay and lesbian activists will hold a protest March 11 at 7 pm in front of the Hall of Justice.

The groups Queer Nation and ACT UP (San Francisco and Golden Gate chapters) are sponsoring the demonstration. They are calling on the city to hand out stiffer discipline to police officers engaged in misconduct against gays and lesbians.

"Officers with billy clubs should have no more right than kids with crowbars to bash queers and AIDS activists on the streets of San Francisco," said Queer Nation activist Gerard Koskovich in a Feb. 27 press release. "It's time for the mayor, the Police Commission, and the OCC [Office of Citizen's Complaints] to hear that we are fed up with liberal platitudes. We want a disciplinary system that provides timely justice for victims and substantive consequences for miscreant cops."

Queer Nation's police focus group has documented 10 incidents of alleged police misconduct over the past nine months. A few examples:

► In June of last year, during the International AIDS conference, police allegedly clubbed several demonstrators, resulting in one broken arm, two broken hands, and one broken finger. Complaints were filed with the OCC.

► In December, a gay man and a lesbian were chased by a gay-basher with a baseball bat. The police allegedly refused to take a crime report, saying the victims caused the problem by verbally responding to insults from the gay-basher. Complaints were filed with the OCC.

► In January 1991, the police

and Bartlett), SF. Info: 566-4725.



Rafiki AIDS/HIV Training: The Rafiki Services Project, a new organization sponsored by the Black Coalition on AIDS and the California AIDS Training Institute, provides emotional and practical support training for anyone interested in assisting an African American person with AIDS or HIV-related illness. Practical support training runs March 15-17, emotional support training runs March 22-24. Info: 553-8806.

"Women Get AIDS," says Brenda Lein of ACT UP, Golden Gate Chapter, in a Sat/9 lecture at a general meeting of the Women's International League for Peace and Freedom. Lein discusses the government's neglect of women and children with HIV and the importance of a national health plan. 2 pm. 50 Oak, 3rd fl., SF. Info: 863-7146.

Women living with AIDS: According to the World Health Organization, the number of HIV-positive women will equal the number of HIV-positive men by the year 2000. Three women discuss their struggles with HIV/AIDS, followed by a discussion of health care, education, clinical trials, housing, and child-care. Imani Harrington addresses HIV/AIDS and its effect on women of color. Produced by Deborah A. Lee. Fri/8, 3:30 pm. KPFA (94.1 FM). Info: 848-6767.



Thursday/7 — Fred Rosenbaum, executive director, Lehrs Haus Judaica, lectures on "Freedom and Anxiety: East-Central Europe in its Season of Change." Advance registration recommended. 7:30 pm. \$7. Marin Jewish Community Center, 200 North San Pedro Rd., San Rafael. Info: 479-2000, ext. 3006.... **Friday/8** — KPFA (94.1 FM) holds a live panel discussion on "Violence Against Women and Children." Produced by Rana Lee and Sauda Burch. 2:30 pm.... The Sonoma State University Women's Studies Department holds a two-day seminar on Women and Politics to coincide with International Women's Day. Friday's panel focuses on "Hot Spots: Women and Global Political Change," followed by a discussion of "How and What Women are Doing in Politics" with Congresswoman Barbara Boxer. 1-9 pm. Free. Parking \$1.50. Sonoma State University, 1801 East Cotati, Student Union Multi-purpose Room, Rohnert Park. Info: (707) 664-2845.... **Saturday/9** — SSU's Women

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UPDATE

ANTI-JOA BILL INTRODUCED

REP. CARL Pursell (R-Mich.) introduced legislation Feb. 28 to repeal the Newspaper Preservation Act of 1970, which has allowed newspapers in some 20 cities to engage in price-fixing, profit-pooling, market allocation, and other activities that would be illegal without a government license exempting them from antitrust laws.

Pursell's bill, HR 1174, would ban future joint operating agreements (JOAs) and dissolve existing JOAs once their current arrangements expire (see "Busting the media trusts, part II," Bay Guardian, 2/27/91).

"I am convinced that the JOA practice violates our First Amendment guarantee of a free press," Pursell said in his speech introducing the legislation. "Intended to save failing newspapers, JOA applicants are put in the compromising position of being dependent on the federal government for their financial survival."

"Nothing ... could be farther from the intent of the First Amendment in establishing a free press — a free press which is to serve as the watchdog over the government," he said.

Pursell's bill carried one cosponsor, Rep. Bill Ford (D-Mich.), along with endorsements from three newspaper groups: the International Newspaper Guild, Michigan Citizens for an Independent Press, and the Association of Alternative Newsweeklies.

— Peter Tira

continued from previous page

declared a peaceful march of lesbian and gay antiwar protesters illegal. The police then surrounded and trapped protesters, while at the same time ordering them to disperse toward a line of police officers. A complaint was filed with the OCC.

The Oct. 6, 1989, police sweep on Castro Street is the incident that gay and lesbian activists remain most angry about. Witnesses claim that police officers indiscriminately beat AIDS protesters and confined people in homes and businesses without cause as they swept the area.

OCC Director Michael Langer told the Bay Guardian that although the sweep itself was found to be proper, the OCC sustained almost 50 percent of the misconduct complaints it received.

But activists say they are dissatisfied with the OCC's performance. They are asking the Human Rights Commission to hold hearings on the "consistent failure of the OCC to protect human rights in cases of police abuse." ACT UP and Queer Nation are also demanding that the Police Commission "impose appropriate penalties for queer-bashing."

They are also pressing for increased lesbian and gay representation on the newly formed Mayor's Task Force on Police Discipline. The task force is composed of representatives from the Police Department, Police Commission, ACLU, San Francisco Bar Association and community groups. The purpose of the task force, which will have its first meeting March 4, is to recommend changes in the police disciplinary process.

—Mindy Spatt

and Politics seminar continues with panel discussions on national and local political issues, grassroots movements, and the film *The Feminization of Power*. 9 am-5 pm. Free. Parking \$1.50. Sonoma State University, 1801 East Cotati, Student Union Multi-purpose Room, Rohnert Park. Info: (707) 664-2845....

Sunday/10 — Mikhail Kazachkov, former Jewish prisoner of conscience recently released from the Soviet Gulag, speaks at the annual meeting of the Bay Area Council for Soviet Jews. 7-9 pm. Congregation Beth Shalom, 14th and Clement, SF. Info: 585-1400....

Monday/11 — The Uhuru Solidarity Committee sponsors a study of the Black Power Movement. Classes will be taught by members of the African People's Solidarity Committee with special presentations from members of the African People's Socialist Party. Call ahead to arrange for advance pick-up of reading materials. Subsequent meeting dates: March 18 and 25. 7:30-9:30 pm. \$2. New College, 777 Valencia, SF. Info: 655-6969.... **Wednesday/13** — Catholic Charities' Guerrero House, transitional housing for young adults, holds an open house. Valet parking available. 4-6 pm. Guerrero House, 899 Guerrero, SF. Info: 558-7072.

— Sara Catania

Political announcements, inside information, legislative alerts and other items concerning the electoral and cultural machinations of power may be sent to: Political Alerts, San Francisco Bay Guardian, 520 Hampshire, SF 94110. Be sure to include a daytime phone number where you can be reached. For dated material, please give us a 14-day lead time prior to the event.



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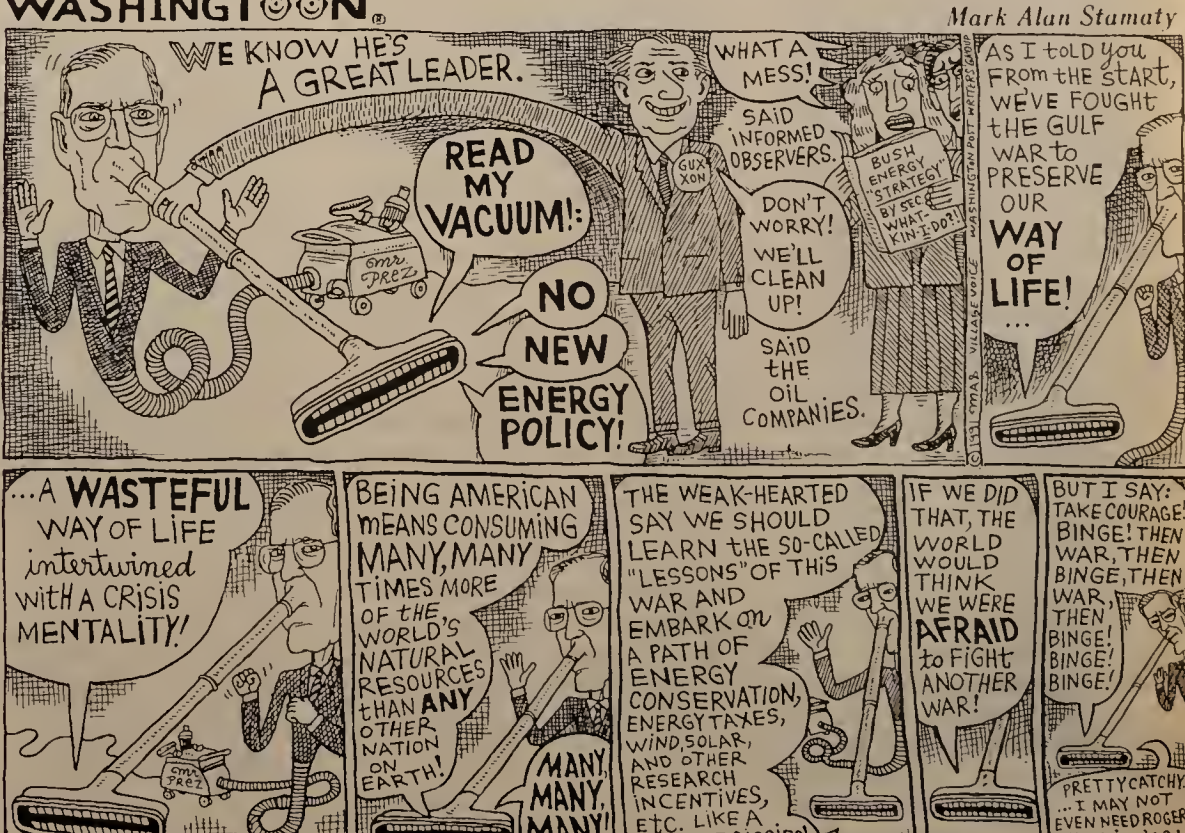
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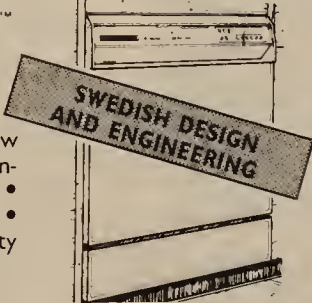
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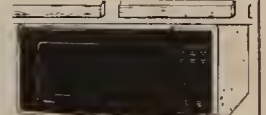
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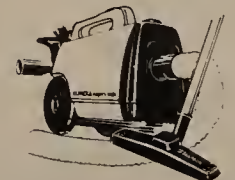
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This Week

AT CITY HALL

BY JIM BALDERSTON

DISASTER OF THE WEEK

Take my taxes, please

A FORMER San Franciscan recently called the Bay Guardian with a personal story of bureaucratic frustration: She was unable to get the city of San Francisco to take some tax money she owed.

When our caller, who did not want her name used, joined the exodus to Portland, she rented out the San Francisco home where she had lived.

So, Ms. X told us, she had attached a note to her November 1989 tax payment, explaining that she was no longer eligible for the \$76.30 resident homeowners exemption. But when this year's bill arrived, the amount had not changed.

So Ms. X paid the bill, plus an additional \$76.30, and included another explanatory note. Her check was returned, with the explanation "overpayment."

Ms. X says she then called the Tax Collector's Office and spoke with a clerk there, who explained, "You sent too much." When Ms. X pointed out why, the clerk said: "We can't take it. You have to notify the Assessor's Office [across the hall from the tax collector's office] if you want it removed."

"If I want it removed!" exclaimed Ms. X. "The city must be losing thousands of dollars this way!"

Patricia Papas at the Assessor's Office said the tax forms explain the proper procedure, but Ms. X, an articulate and well-informed woman, said she had not been able to find the information on the form.

What if an owner is not as scrupulously honest about requesting a \$76.30 tax increase as she was? Ms. X wondered aloud, "Why doesn't a change-of-address form trigger something in the taxman's computer?"

Papas said in-state address changes are flagged by the system, but out-of-state moves are harder to track.

"The computers are old. We're in the process of getting new ones that will take care of these problems," she said.

Just how many people are filching \$76.30 by retaining homeowners exemptions is unclear, but the number is probably high enough so the total amount of money could pay for a quite few more places in homeless shelters or afterschool programs.

Bill Minor, an exemption analyst with the State Board of Equalization, however, said the extra revenue might not be enough to pay for the cost of upgrading the computer system. Meanwhile, it looks like the city is out Ms. X's \$76.30. "To hell with it," she said. "I don't have time to do their job for them."

— Langdon Cook

Tractor Pulls at Kezar?

The Recreation and Park Commission is considering a policy that would severely limit access to the newly remodeled Kezar Stadium, in direct contradiction of the mandate set forth when the renovation was approved by voters.

In November 1987, San Francisco voters approved an \$18 million bond issue for the remodeling of Kezar Stadium, located on the southwestern corner of Golden Gate Park.

The idea — as sold to the voters at the time — was to tear down the existing stadium and remodel it at a smaller scale.

The idea made sense. Kezar Stadium was practically unused. Once the home of the 49ers, its vast, hulking facade and locked gates represented a waste of valuable open space in an increasingly congested city.

The idea of the bond issue was to knock down Kezar's structure and replace it with an open 10,000-seat field that would emphasize community use.

Consider arguments put forward in the voters handbook before the election. "Proposition D will provide for the revitalization of Kezar Stadium and adjacent park areas to meet the recreational needs of community groups and local high school sports leagues," the Board of Supervisors stated.

Then-mayor Dianne Feinstein stated: "Specific projects would include the transformation of Kezar Stadium into a 10,000-seat facility for use by community groups and local high school sports leagues."

On Feb. 21, the Recreation and Park Department staff released a document entitled "Proposed Kezar Stadium Operation and Permit Policy." That policy document seems to significantly skew the original intent of Prop. D.

Consider the following statement in the policy document re: the scheduling of events: "Prime times, i.e., weekends and evenings — revenue-producing sporting events will have priority."

What about public schools? "Public schools get one free game per week."

One game? That doesn't sound to me like much access for high school sports.

The other sales pitch by the proponents of Prop. D was that the field at Kezar, along with a jogging track, would be open to public use, like the Polo Fields in Golden Gate Park. According to the recent policy statement, that does not look to be the case. "Permits will be required for all field use activities as well as other stadium activities."

In other words, if you want to go throw a Frisbee at Kezar, you gotta have a permit.

Furthermore, it appears that the stadium itself will be a locked facility — the walk-on access promised three years ago will not be the case at all.

It also appears that the newly remodeled Kezar might contain a sound system beyond the simple public address system called for in Prop. D. With field seating, Kezar could hold, according to Rec and Park, 21,000 people for certain events.

Like concerts. Or evangelical gatherings.

So why the switch? I think next year's budget problems might have something to do with it. Rec and Park has gotten the word that it has to generate revenue. This is the same commission that let the Giants out of their Candlestick lease.

Needless to say, neighbors of Kezar are appalled by the newly proposed regulations. Inner Sunset and Haight-Ashbury community groups and neighborhood associations are beginning to organize around this issue.

Who can blame them? I wouldn't want an outdoor tractor pull in my neighborhood either.

Look for this one to heat up.

Credit where credit is due, farewell, and ducks deluxe

THIS WILL BE my last City Hall column, since I am leaving the Bay Guardian to try my hand at other ventures.

Before I go, however, I would like to thank the people who took the time to call or write with comments, suggestions, tips, criticisms, and the like.

Many people in San Francisco — too many to name here — are responsible for making this column happen. You — and you know who you are — deserve credit for whatever positive results may have come from this space.

Many of you took personal risks to pass on information. I hope I was able to do something to honor that trust and to point out the problems that made you take those risks in the first place.

I'd also like to thank many of the city's elected officials and bureaucrats — who made my job so much easier. It is one thing to have to go dig up news of misfeasance, malfeasance and corruption. It is quite another to have glaring examples of it made available on a weekly basis. At times there simply wasn't enough room to print it all. You all know who you are. Hopefully, by this point, a few of my readers do, too.

Thanks also to the editors that took the time to make this space readable and coherent, most notably News Editor Jean Tepperman. To my other friends at the paper and beyond, thanks for your support and guidance. It would have been impossible without you.

I've had a lot of fun with this column. I hope you enjoyed reading it as much as I did writing it. I mean, what could be better than getting paid to sit on the phone and gossip about political chicanery in San Francisco?

Don't answer that.

While I am not sure exactly where I will resurface, I'll be around. I'll flop you in boss dice down at the Rite Spot or the Jay 'n Bee for the next round of drinks.

Come on up (ducks deluxe).

Tips, information and suggestions for upcoming events and items can be sent in care of Vince Bielski, Bay Guardian, 520 Hampshire, SF 94110, or leave a message at 255-3100. Catch Jim Balderston every week on "SF/Politics," Viacom Cable Ch. 6, Tuesdays at 7:30 pm. Repeated on Wednesdays at 7 pm.



Forget the Oscars, Switch off the Emmies, Tune out the Grammys, because the Goldies are back in town!

ANNOUNCING THE THIRD ANNUAL GUARDIAN OUTSTANDING LOCAL DISCOVERY AWARDS

For 25 years, the San Francisco Bay Guardian has enthusiastically promoted Bay Area arts and artists. As a part of our ongoing commitment to this rich artistic environment, we created the Goldie Awards. These awards are designed to give recognition and exposure to exceptional local talent in all of the performing and visual arts. The Goldies honor new artists at the beginning of their careers as well as established artists who deserve special recognition.

Last year's winners include playwright David Barth, filmmaker Konrad Steiner, dancer-performance artist Tracey Rhodes, musician Barbara Manning, photographer Gerda Mathan, robot builder/performance artist Chico MacMurtrie, drummer Eddie Marshall, storyteller Brenda Wong Aoki, the musical group Altazor, and Koncepts Cultural Gallery. The Goldie Lifetime Achievement Award was presented to Anna Halprin for her lifelong commitment to dance and healing.

YOUR PARTICIPATION IS ESSENTIAL

The Goldie Awards is not a popularity contest or a competition in the usual sense. All of the nominations come from you, the audience and supporters of the Bay Area arts and entertainment scene. You may nominate anyone currently working in the visual and performing arts. Individuals, groups, and entire productions are all eligible.

The rules are simple. All nominees must live and work in the Bay Area and must have been involved in a work or performance presented in the 1990-91 season. Final selections will be made by the Bay Guardian's critics and editorial staff. The awards ceremony will take place June 10th, at Bimbo's 365 club in San Francisco.

Nominations should be sent to: Goldies, San Francisco Bay Guardian, 520 Hampshire, SF, CA 94110. No phone calls. Make sure to include the nominees' names and the reason you've nominated them, your name, address, and daytime phone number. Please do not submit original artwork.

Join us in this, our 25th Anniversary year, as we present the Goldies — awards as unique as Bay Area arts and entertainment.

Deadline for nominations is March 27, 1991.

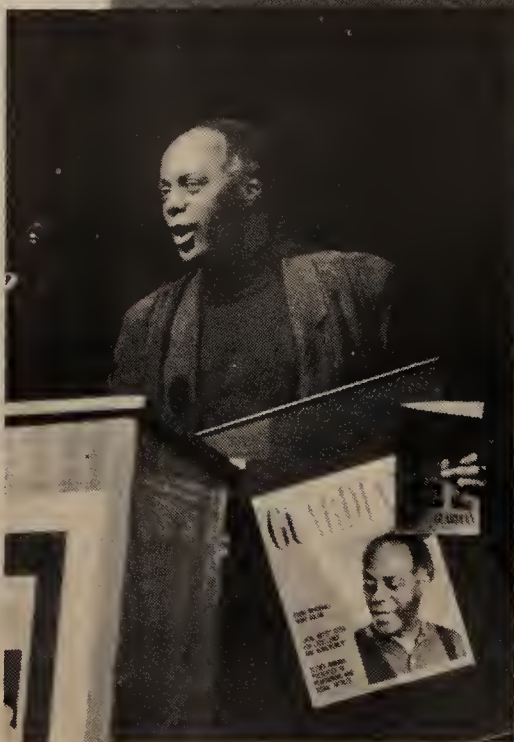


PHOTO BY STEVE FARLEY



BY ALAN FUCHS

Photos from the left: Bay Guardian movie critic Zena Jones with David Shaw of the Academy of Science. Center: Tracey Rhodes performing during the awards ceremony. Bottom: Eddie Marshall accepting his 1990 Goldie.

The 60 Minute Vacation

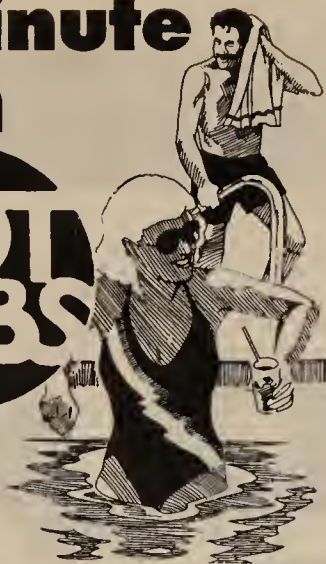
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PRESS BOX

Alternatives to the Pentagon PR agencies

By Laura Fraser

THE BIG NEWS last week was not only that the Persian Gulf War was over, but also that the Vietnam War never even happened.

"When this is over we will have kicked for once and for all the so-called Vietnam syndrome," said George Bush, and sure enough, the *ABC Evening News* with Peter Jennings reported Feb. 30 that the Vietnam War had been exorcised and that, unlike that wartime, "this time there was no credibility gap."

Jeff Greenwald opined that, unlike the war in Vietnam, "what's clear from the war is its rightness is as clean as its outcome." A front-page story in the *Chronicle* March 2, "The End of the Vietnam Syndrome," confirmed the story. The blood of Iraq has purified our sins. So say the "objective" media.

This war does indeed differ from the Vietnam War. Because of unprecedented government censorship, our First Amendment right to a free press has been considerably eroded. And because most news organizations have refused to fight for those rights, resorting instead to being the Pentagon's PR agencies, the standards of journalism have eroded in kind — "decimated," as Wolf Blitzer might put it.

If it weren't for the consistent front-page stories in the *Examiner* by London Independent correspondent Robert Fisk, we might not even remember what good war journalism reads like.

Fortunately, during this war, new grassroots organizations have been monitoring the media and trying to make them accountable. Other groups have created alternative war-news sources, and some have protested the media with more creative approaches.

So if you're sick of TV, check out one of these:

FAIR: A young organization, New York's Fairness and Accuracy in Reporting has already become the granddaddy of media-monitoring groups. Between Jan. 17 and Jan. 30, for instance, FAIR monitored 878 network news sources and found:

➤ About 1.5 percent of sources were antiwar protesters — about the same percentage of Americans were asked to comment on how the war had affected their travel plans.

➤ Only one leader of a peace organization was quoted in the broadcasts, compared with seven Super Bowl players asked to comment on the war.

For more information or to receive *EXTRA!*, the group's publication, contact FAIR at (212) 633-6700, or write 130 W. 25th St. New York, NY 10001.

MEDIA ALLIANCE: This local group of journalist-advocates is conducting its own monitoring project. MA also has been distributing a weekly "Gulf War Coverage Action Alert," listing all media-related protests, panels and projects. For more information, call 441-2557.

FORUM: For Organized Response to Unfair Media is an ad hoc local group that has been meeting on Friday nights to discuss media actions. The group is sponsoring another media-monitoring project. To help out, call 646-3193.

BREAK THE MEDIA BLOCKADE! This group has been collecting international war and demonstration news on a large cardboard wall and publishing it in a newsletter. Call 544-1169 to see the wall, contribute to it, or participate in making new ones. There's another media wall in Berkeley, sponsored by the Berkeley Anti-War Action Group, which can be reached at 548-4907.

GULF CRISIS TV PROJECT: Deep Dish TV and

Paper Tiger Television have created national and local documentaries about the war and antiwar protest. Hear the people left out of the news: Molly Ivins, Noam Chomsky, Edward Said, conscientious objectors, Palestinians, local antiwar activists and media critics. The local version can be seen on Channel 25 every Monday at 8 pm; in the East Bay, it's on Mondays and Wednesdays at 7:30 pm on the Peralta College TV channel. The national version, which has aired on many public TV stations, has not been shown on KQED. Call Paper Tiger West, 695-0931, for VHS copies of Gulf Crisis TV Project.

AWOL: One of the best bites of the Gulf Crisis TV Project is of Artists and Writers Out Loud, handing out their "Crappies" awards at a local TV station. These "Commendations for Reporting Accuracy and Propaganda" were distributed by Life on the Water's Joe Lambert, playing the Pentagon's own Gen. Norman Blitzkrieg ("Can truth shoot down a Scud missile? No!"). They've also set up an ongoing peace gallery and workshop at U.N. Plaza. For information, call AWOL at 885-4749.

PUNDIT WATCH: These weekly readers by Greenpeace keep close tabs on public opinion-makers' pronouncements, self-contradictions, and corporate sponsors. Pundit Watch is available on PeaceNet, EcoNet, TCN and EnvironNet Computer Systems, or by calling Greenpeace Media at (202) 462-1177.

SITREPS: Greenpeace has also distributed "Sitrep" reports by Bill Arkin, the group's director of military and nuclear affairs. Arkin has numerous sources in the Pentagon and intelligence communities, and his reports mix rarely reported facts with foreign-affairs analysis. There's more important information packed in one Sitrep than in a month's diet of major dailies and network coverage.

(Did you know that because Gulf states have cut off all aid to the Sudan, which supported Iraq, some 11 million people are threatened by famine?)

Call Greenpeace, above, for Sitreps.

DIE FOR OIL, SUCKER: Jello Biafra has released a spoken-word single about the war, complete with a poster of Vietnam images, a collage of media disinformation and addresses of war-resistance contacts. To get yours, call Alternative Tentacles at 541-5303.

WAR REPORT: This is a London-based "independent newspaper against wartime censorship," full of info bites from the world's newspapers as well as monitoring of London media. War Report is available by writing c/o New Statesman & Society, Foundation House, 38 Kingsland Rd., London E2 8DQ, or calling 071-739-3211.

WARRING STORIES: This pamphlet, published by *Socialist Review*, takes on large questions about the real agenda of the war, including: "Blood for What?"; "Whose New World Order?"; and "Masculinity Gone Berserk?" Available from SR; call 547-3732.

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Guardian intern Susan Huhta contributed to this column.



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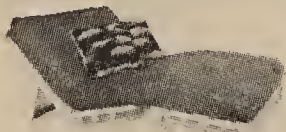
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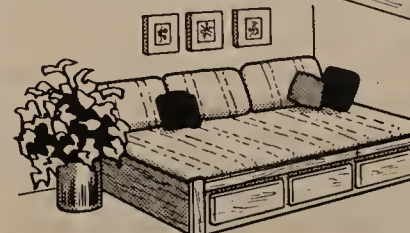
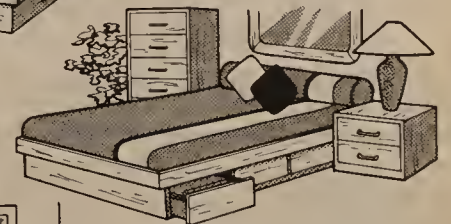
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Tenant activists are fighting for a tough vacancy control law: (l.-r.) Ted Gullicksen (SF Tenants Union), Richard Hack (SFTU), David Spero (North Mission Association), and Ellen Lyons (SFTU).

Who's in control?

The city is preparing to pass its first vacancy control law. Will it be a tough, protenant measure or a weak one designed to appease the real estate industry?

By Vince Bielski and Sara Catania

AFTER A DECADE of political battling among tenants, landlords and politicians, San Francisco will likely make history this year by passing its first law controlling rents on vacant apartments. But the feuding isn't over: As the Board of Supervisors prepares to consider the legislation next month, lobbyists are struggling over how strong or weak it will be.

Much of the debate consists of haggling over numbers: Will the law limit rent increases on vacant apartments to a 4-to-7 percent range, allow a more generous 10-to-20 percent range, or set them somewhere in between?

But behind the percentage points, there's a question of principle: Will the vacancy control law place severe limits on rent increases or end up as an empty gesture that appeases landlords by allowing rents to continue to skyrocket?

Meanwhile, the formidable landlord lobby, represented by groups like the Coalition for Better Housing, say they will fight a vacancy control measure of any kind with a referendum campaign next fall.

Buffeted by lobbying from all sides, the six pro-vacancy control supervisors are concentrating these days on reaching a compromise among warring factions and aren't saying exactly how tough a law they themselves would support. The focus on compromise, however, seems to be leading toward a soft, landlord-friendly law. Board President Doris Ward told the Bay Guardian that, although she wasn't ready to endorse

any specific proposal, rent increases of 10-to-20 percent would be fair. "I could live with that," she said.

Most tenant activists, though, say they couldn't. The 10/20 proposal, said David Spero, president of the North Mission Association, "is a joke not even worth fighting for."

Spero said vacancy control law that allows 10-to-20 percent rent increases would just be a political gesture, designed to allow supervisors to position themselves as champions of tenants while mollifying the real estate industry. The 10/20 cap, he added, could even hurt tenants more than help them. "Right now, landlords aren't even raising rents on vacant units by 10 to 20 percent," he said. "But if it passes, landlords will see it as the first step, with stricter limits on rent increases down the road. So they will try to get all they can now and raise rents 10 to 20 percent."

Last week the San Francisco Tenants and Housing Council, which includes more than 40 tenant, housing and political groups, voted to support a strict proposal limiting rent increases on vacant apartments to 4-to-7 percent. But the council may find pushing its proposal through the board tough going. Ward said that, although landlords are currently "gouging" tenants, property owners deserve more than a 4 percent rent increase on vacant units. She said a compromise must be reached so that landlords are allowed to raise rents enough to pay for renovations and expenses.

The difference between the 4/7 and 10/20 proposals could mean a difference of thousands of dollars a year in rent. Consider an apartment renting at market value for \$700 a

month. If the apartment becomes vacant three times over the course of six years, the rent would increase to about \$921 with a 4/7 plan or about \$1,089 with 10/20, according to San Francisco Tenants Union figures. The difference comes to more than \$2,000 a year.

SINCE 1979, when San Francisco passed its rent control law limiting rent increases on occupied units, tenant activists have been trying to close the law's vacancy loophole. Former Mayor Dianne Feinstein vetoed vacancy control legislation twice during her administration. During his election campaign, Mayor Art Agnos promised the progressive community he would bring vacancy control to San Francisco.

Since then, tenant activists have criticized the mayor for not delivering on his campaign pledge. Last year, the mayor did throw his support behind the mild 10/20 proposal, but it was rejected by the more conservative board. Now, with reelection just around the corner, Agnos has stepped up his efforts for vacancy control.

After last year's supervisorial election gave the board a pro-vacancy control majority, Agnos held a meeting with tenant activists. He told them if they came up with a reasonable proposal he would sign it, according to Spero.

The SF Tenant and Housing Council had a hard time handling Agnos' offer. In a series of meetings, activists from a wide range of groups first voted to endorse last year's 10/20 cap, then later voted to reject it. Last

week they finally settled on the 4/7 plan, arguing that it is fair to both landlords and tenants. The council also hopes to use the more radical proposal to force a compromise with the 10/20 plan, more popular with the supervisors.

The council's strategy has caused a split among tenant activists, however. Among the groups most solidly behind the 4/7 plan are the SF Tenants Union, St. Peter's Housing Committee, and the Harvey Milk and Alice B. Toklas gay and lesbian Democratic clubs. But a minority of activists, led by Mitchell Omerberg, director of the Affordable Housing Alliance, are still said to be supporting last year's 10/20 limit.

The split is sure to hinder the council's effectiveness because of Omerberg's clout with the board. Activists refer to him as a political insider with savvy campaign skills and close ties to the mayor. Omerberg failed to return a call from the Bay Guardian.

Spero said Omerberg is lobbying for the moderate 10/20 limit because he says it's more politically defensible and less likely to be challenged by the real estate industry through a ballot referendum.

But Spero criticized Omerberg's strategy, saying that the industry will fight any vacancy control law regardless of its harshness. "Vacancy control is a trigger issue with the real estate industry," he said. "They oppose the very concept and will fight any form it takes."

Barbara Kolesar, executive director of the Coalition for Better Housing, a real estate industry group, confirmed Spero's point. "We will gather signatures to put a referendum on the ballot to repeal whatever is passed," she told the Bay Guardian.

SUPERVISORS ARE now meeting with tenant activists and landlords in an attempt to forge a compromise. "The effort is to try to create a formula, to achieve an objective of decreasing pressure," Supervisor Roberta Achtenberg told the Bay Guardian. "We don't want to create more tension where division is so strong. There is a high level of acrimony around vacancy control."

But given the real estate industry's

A vacancy control law that allows a 10 to 20 percent rent increase would be a political gesture to mollify the real estate industry.

— David Spero, president of the North Mission Association

track record of raising millions of dollars to defeat a past vacancy control measure and its promise of a ballot fight against whatever the city enacts in 1991, the supervisors may be wasting their time. The real question is still how strict the vacancy control rent limits will be.

Advocates of a tough law point out that the city still has thousands of housing units that rent below the mar-

ket rate: The stricter the rent-increase limits, they argue, the longer the units will remain affordable.

"Now units below the market rate are brought up to the market rate when they are vacant," Spero said. "But the market rate is already beyond the reach of many San Franciscans. The industry has been out of control for 15 years."

Another argument advanced for a 4/7 cap is that it would cut down on fraudulent evictions. According to tenant groups, it is a fairly common practice for landlords to evict long-term tenants by claiming they are moving into the apartment. Then, once the apartment is vacant, the owner can jack up the rent and lease it again. Strict limits on vacancy rent increases, activists say, would reduce landlords' incentive for such schemes.

But Kolesar of the Coalition for Better Housing said vacancy control hurts the people it's supposed to help. With rent-increase limits on apartments, landlords won't be able to raise the rents enough to make renovations after a tenant leaves. As a result, landlords will be inclined to rent only to higher-income people with the money to fix up the apartment themselves, Kolesar said.

But a SF Tenants Union document argues that "very generous provisions already exist in the present [rent control] law" for landlords to pass on capital-improvement costs.

A 1990 study of rent- and vacancy control in three California cities also challenges landlords' arguments against vacancy control. The study of Santa Monica, Berkeley and West Hollywood, done at the request of state Senate President Pro Tem David Roberti (D-Hollywood), concludes: "Rent control benefits substantial numbers of lower-income tenants ... [and] it does not significantly discourage new construction or maintenance of existing units."

Despite the warnings from landlords, San Franciscans probably will be living under some form of vacancy control soon. "We have the votes," Ward said. She added that the board wants legislation that is "equitable" for both landlords and tenants. But at this point the supervisors are reluctant to say just what *equitable* means, for fear of jeopardizing possible agreements between landlord and tenant factions.

The mayor is equally tight-lipped about endorsing a specific plan. But press aide Scott Shafer said: "I can't say if he'd sign 4 to 7. I'm sure he'd prefer a more moderate [measure]." But Shafer said Agnos isn't wedded to the 10/20 cap: "His feet aren't cast in cement on this one."

Tenant activists say they would settle for a compromise in the range of a 7/14 cap. But with supervisors feeling most of the heat from real estate lobbyists, tenant groups are fighting an uphill battle.

Spero, however, is optimistic: "I think we can get a compromise." ■

To contact the six supervisors who publicly support vacancy control, call Doris Ward (554-5867), Carole Migden (554-4033), Roberta Achtenberg (554-5556), Kevin Shelley (554-4005), Harry Britt (554-5145), and Angela Alioto (554-7788).



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Inside the Desert Storm mortuary

*Military morticians labor to promote
the illusion of a bloodless war*

Editor's note: During the Vietnam War, the sight of caskets coming home was familiar to television viewers. But in the Persian Gulf War, the military has censored such scenes. Jonathan Franklin tore this curtain of secrecy by studying mortuary science for three weeks, then calling up the Desert Storm mortuary and asking for a job.

His report is sometimes gruesome. By publishing it, the Bay Guardian is not purposefully catering to morbid curiosity, nor does it wish to cause more grief to the families of the dead. Rather, we believe it is unfair and unconstitutional to sanitize this war. The American people paid for it, and their elected officials made it happen. They should not be deluded about its true costs.

By Jonathan Franklin

EVEN THE air is dead in the Desert Storm mortuary. A basement smell mixes with the chemical taste of a hospital. Scattered about the various rooms, morticians and embalmers and medical examiners uneasily gawk at the body bags.

A voice breaks my trance.

"Got your embalming license, Franklin? You can start this afternoon," says John Prince, a stocky mortician.

I pause and look around. Scattered across the brightly lit room are the naked, mangled corpses of U.S. soldiers killed in the Persian Gulf. The 28 victims of an Iraqi Scud attack are just now being rolled in. Through a door marked "Authorized Personnel Only," I see a dead soldier in a stuffed uniform, his chin pointed resolutely forward, his face rebuilt and painted to resemble skin.

At the far end of the building, where the FBI agents are fingerprinting the dead (for positive identification), lie the most recent arrivals. Rigor mortis has captured their last agonizing poses; several soldiers, chalk-white, rise from their gurneys.

Posing as a mortician after three weeks studying my part, I had slipped through four levels of security and entered the military morgue Feb. 27, during the height of the brief ground war. I had guessed that the Dover Air Force Base, the only mortuary handling casualties from Desert Storm, might be hiring.

As a journalist, deception is not a step I take lightly. It was only because of the Pentagon's extraordinary efforts to sanitize the war through military censorship, the feebleness of the media protests, and my deep

belief that the public must understand the realities of war, that I decided to go undercover. I believe I am the only journalist to see the dead returned from the Gulf.

My introductory tour begins alongside a corrugated metal garage door. Here, explains my boss, the remains are unloaded. Most bodies, he says, arrive packed in ice and have not been embalmed or even cleaned. Bodies and body parts are individually numbered as they move through the assembly line of reconstruction.

My tour continues past four bodies — nearly intact but with sections viciously torn away. One Army soldier lies naked on his back. His thighs and forearms are laced with muscles, testament to a mighty strength. But he was fragile compared to whatever tore into the right side of his torso. His right arm is nearly gone. The braided muscles are now just strings and ribbons of flesh.

Another soldier's arms are angled to his side as if he's pushing out of his bed. His skull is stitched together in slabs. A plasterlike mold crudely fills the gaps where his mind once lay. His legs are pockmarked with burn holes. Something has entered: Bullets? Shrapnel? Friendly fire?

WORKERS IN the morgue — thinking me a peer — tell me many stories. Perhaps most shocking is the confession by one morgue employee that many battlefield casualties are being disguised as "training accidents."

The worker, a secretary charged with computerizing the casualty list from Desert Storm, tells me that unpublicized combat deaths are quietly being classified as training mishaps. She estimates there were "about 200" combat deaths. The official Pentagon figure at the time was 55, Defense Department spokesperson Susan Hansen told the Bay Guardian.

Last July, morgue workers in Panama told the Bay Guardian that combat deaths from the December 1989 Operation Just Cause were often disguised as "training accidents" to prevent embarrassing revelations of the extent to which U.S. soldiers were killed by U.S. troops (see Bay Guardian, 9/26/90).

Given the censorship in the Gulf and extensive security at Dover Air Force Base, the media have no safeguards should military authorities wish to again distort the number of war casualties. Few media outlets bother to independently confirm the military claims, nor do they seem

aware of the well-documented history of Pentagon deception.

If the Pentagon is disguising combat deaths, it would be only one part of their victorious campaign to shield the American public from the grisly reality of war. The painful but eloquent truth I saw on the faces of the dead will never be known except by a few handfuls of U.S. military personnel.

When photographers attempted to capture these images at the burning barracks in Saudi Arabia, they were forced to remain 200 yards away. The Washington Post reported that photographers were ordered to remove the film from their cameras and relinquish it to the military.

Throughout the brief war, military censorship successfully kept the American public from facing bloody war images. Even in the Dover mortuary, where the carnage is obvious, military morticians labor to promote the illusion of a bloodless war.

I FEEL like I am cheating," says Chris, a freelance mortician at Dover, as he squirts lighter fluid onto a palette and mixes a flesh-colored paint. Behind Chris sits a Frankensteinian array of shampoo and hairspray mixed with scalpels and half-empty bottles of Permaglo — a brand-name embalming fluid.

In front of us lies an Army private. His face has been sewn together in 14 places, Chris notes. A pool of black syrup collects in his right ear. The left ear is nearly gone, and what remains is blackened and folded toward the ceiling.

One of the army of blue-smocked "inspectors" who wander the morgue hears the comment about cheating and joins us. "It's not cheating," chuckles an Inspector Cooper. "You can do anything here as long as you get the job done."

Chris casually applies layer after layer of the fleshy makeup to the nose and chin of the dead soldier. The face is lumpy and artificial — like painted clay not yet smoothed out.

Toward the end of the tour, we enter a deserted room. This, the inspector explains, is the new embalming chamber. It can handle 100 bodies a day. A trough like a drinking fountain for horses runs across the room to carry away the blood of soldiers. Gurneys are tidily parked against the trough. Dozens of coffins fill a back room, their lids open, their crisp padding not yet stained.

It took three weeks of studying the morticians' craft to slip through the heavy net of security guarding this facility, but after two hours amid the war gore, I am relieved to be leaving. As a hearse escorts me off base, I carry with me the indelible memory of the dead soldiers' last expressions. I have seen probably 20 corpses. Some without hands. Some without heads. More than half are young African American men.

These are the grisly images the U.S. public never saw. And for every American soldier carefully cleaned, rebuilt and delivered home, probably a thousand dead Iraqis melt into the desert sand.

Jonathan Franklin is a San Francisco-based freelance journalist and a regular contributor to the Bay Guardian.

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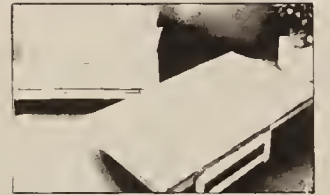
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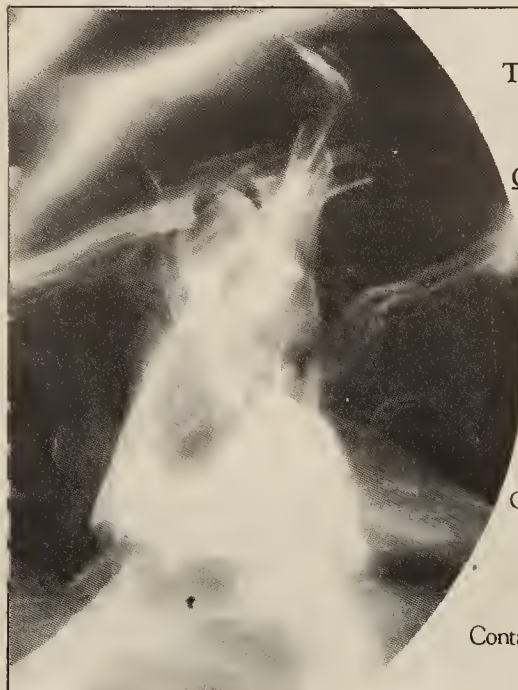
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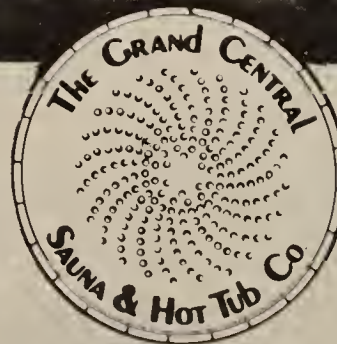
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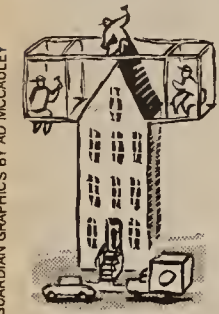
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THE BIG FIX

From paint to permits, you can renovate your apartment and be a smart consumer, too. Here's how

By Heather Mackey



HE ONE given when it comes to apartment renovation is that everyone's going to want to do something different. While one person's fantasy house may be strictly of the white-picket-fence variety, someone else's dream home is a dome home. But what everyone has in common is the chance to take control of his or her space and improve it. The process can even be fairly painless if you know what jobs you can do yourself, and what projects (like plastering or laying carpet) are best done by a professional.

At the Owner-Builder Center (OBC) in Berkeley, director of communications Chuck Kim talks about the importance of people learning how to change their living environments. "Sometimes, it can be as easy as learning how to use power tools," he says. The OBC, a nonprofit educational organization set up to teach owners and tenants the skills they need to do home improvement and building projects, gives classes in just about every area having to do with changing your place — from building your own house to faux-finishes a wall. "The OBC philosophy," explains Kim, "is to take things that have high labor costs and teach people how to do it themselves." (Call OBC at 848-6860 for more information on upcoming classes.)

It all amounts to being a smart

consumer. Although most people think that interior designers are something only wealthy people can afford, working with a designer from the beginning can often save you money. In some cases, doing everything yourself can actually cost you more in time and money than hiring a professional, especially if you have to hire someone to come in and redo a job you've botched. If you want to remodel your kitchen, a designer can help you draw up building plans and oversee the construction, but can also give you a realistic idea about how much your dream kitchen will cost before you actually embark on the project. (The American Society of Interior Designers [ASID] runs a referral service and can help you set up a meeting with a designer to discuss your budget and priorities; contact the Northern California chapter at 626-2743.)

I talked with Diane Scheiman, who does public relations for the ASID, about the renovation options available for people on a limited budget. She put together a panel of established professionals in the design field for me to meet with and talk to about tips, pitfalls, and new trends in home improvement. (For those interested in more information about design, the ASID is cosponsoring a lecture series with the San Francisco Museum of Modern Art throughout the month of March at Cowell Theater and the Kabuki Theater. Call 392-4400 for ticket information.)

Cheryl Crane, an interior designer who runs her own studio in Berkeley, says that she's started doing one-time consultation sessions with people: "It's helpful, especially if they've

never worked with a designer before.... We discuss ideas and plans of attack and also what their skills might be if they're interested in doing some of the work themselves. Quite often, people can do things like demolition — tearing off wallpaper doesn't take much skill. Putting it back on does. So we also talk about what they might be able to do with their limited time."

Having the right tools is one key to saving time. "If you're trying to remove some broken, old, leaky tile with only a putty knife," says Kim, "and that's your only tool, you're going to take two days just to get the tile off, whereas if you have a nice big crowbar and a hammer, you can rip all the tile out and have it in the dumpster in a couple of hours."



hammer-blow — figuring out a budget, making plans, getting permits, and, perhaps most importantly, getting permission from your landlord, if you're a renter.

If you own your own place, hey, just go crazy — you can paint every room neon tangerine or knock out all your walls (remembering, of course, to leave the weight-bearing ones intact) with nary a thought to killjoys

like eviction notices or angry landlords. Of course, you do have to OK your plans with the permit office — the city doesn't look kindly on amateur electricians whose handiwork burns down the block.

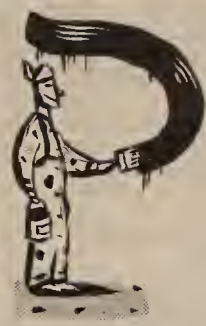
If you're a renter, now's the time to develop that deep and meaningful relationship with your landlord. There are no state or local regulations governing what you can do to the space as a tenant, so it's good self-protection to put your proposal to your landlord in writing and keep a copy. Remember that there's a difference between maintenance work (stuff like painting or putting in security measures, for which you may be reimbursed) and remodeling. Even if you think that you're vastly improving the apartment's appearance when you redo all the rooms in your favorite style, your landlord could see it as damage. If you're trying to get a rent decrease in return for the improvements, make sure that both sides know the terms of the agreement.

It's also not a good idea to take on major projects unless you're a long-term tenant with a stable lease and a good relationship with your landlord. You don't want to do something like retiling your entire bathroom only to be evicted a year later.

But whether you're a renter or an owner, you still need to get a city permit for the majority of home alterations. These permits don't cost much, and most of the time they're fairly straightforward to obtain. The place to go is the Bureau of Building Inspection (BBI), which actually contains several different subdivisions handling areas like plumbing, electrical work, and structural changes. Any

changes you make in these areas need a permit from the appropriate division. But, explains Rosemary Bosque of the Housing Inspection Division: "Since the building code is more general, a tenant who wants to make improvements should call building inspection first."

Aside from avoiding costly fines if a building inspector finds out you don't have a permit, why should you care what the BBI thinks? Well, it's in your own best interest, of course, to do things according to certain safety prescriptions. Some projects, like electrical work, can be hazardous if done improperly.



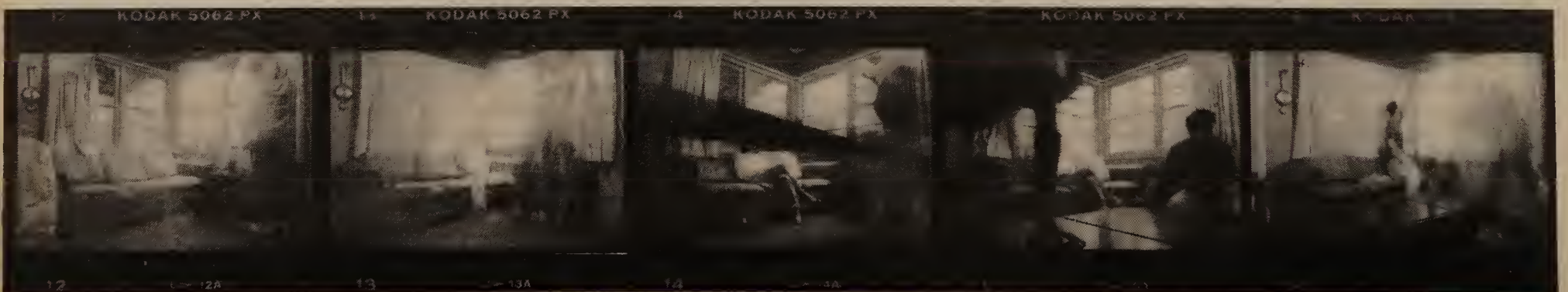
PAINTING A room is probably the most basic home improvement project you can do. The materials are cheap, the project itself can often be done in a weekend, and

spreading paint on a wall is a pretty easy concept. Coming out with a good finished product, however, involves substantial amounts of prep-work.

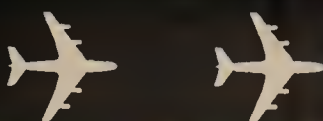
"Painting is something that everyone thinks they can do, and most people really can't, at least to come out with a product that you're satisfied with," cautions Mary McMurray, who specializes in faux finish work and special paint jobs for her East Bay company Art First. "Say you want to do a weekend project: The main thing that needs to be done before you paint is to wash the walls down with TSP, rinse them, sand them, fill the holes, and do a very good prep job."

Can you skimp on the prep work? Better not, warns the OBC's Kim, who estimates that preparation for painting is actually about 70 percent of the job. "It's stuff like covering your furniture, for example, and filling the holes.... You've got to make sure the surface is clean and porous, especially if you're painting on top of a really glossy paint." In order to make sure that the paint is absorbed, it's important to sand the glossy parts

continued next page



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Fix

continued from previous page

and chip off parts where the paint is peeling. Fill any holes with standard putty. "Once you've got the walls prepped — well, you need the right tools. If you've got a good brush and a quality roller, you can paint a whole room in an hour and a half."

Of course, there are some tricks of the trade that can save you time. "Paint the edges [of the room] and the corners where the roller can't get in first," advises Kim. "That's more time-consuming than just rolling paint on a wall. If you have cracks, like from the earthquake, you can use caulking to fill them. It's flexible and doesn't dry brittle, so it won't open up again when somebody slams a door."

With paint running at about \$20 a gallon, an innovative paint job is definitely your best bet for a dramatic change without a dramatic price tag. Faux finishes have greatly increased in popularity recently. Faux granite sprays and marbleizing kits are now available almost everywhere, from hardware stores to art supply stores. For more complex techniques, books like *Recipes for Surfaces: Decorative Paint Finishes Made Simple* (by Mindy Drucker and Pierre Finkelstein, \$19.95, Fireside) and *Ultimate Stencils* (by Althea Wilson, \$27.50, Harmony Books) are good resources.

Playing with painted surfaces can be an economical way to change the look of a room like the kitchen, which is notoriously expensive to redo. Sarah Lee Roberts, an interior designer with San Anselmo-based Roberts & Lee, has had 12 years of experience in kitchen and bath design. "I go out a lot of times on a project," she says, "and really, for the amount of money the client wants to spend, it's impossible to do more than a cosmetic redo."

As far as changing your kitchen, there are often much cheaper solutions than tearing everything out and making a fresh start. For instance, cabinets don't always have to be white European design, or wood. When one of her clients wanted to create a more whimsical effect in the kitchen, Roberts recommended changing the doors on the cabinets. "We're going to have her existing cabinets resurfaced," says Roberts. "That's less expensive than tearing out all the cabinets, and it gives you a more unique, custom effect." You can faux-finish the cabinet doors or replace them entirely for a fraction of what it would cost to replace the cabinets.

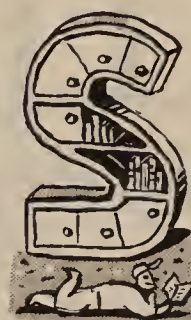
"If you have a kitchen that doesn't have much natural light, you can always do blue sky with clouds, or some other kind of sky effect on the upper walls," McMurray suggests. "You can also use stenciling with very good effect in a kitchen."

For a complete remodeling job — replacing appliances, changing the layout, putting in new cabinets, and painting — be prepared to spend in the tens of thousands. If you're thinking of taking on a project of this magnitude, it makes sense to hash out some drawings on paper first with a designer who can help you decide how to make the new kitchen more attractive and functional.

To add storage space in a kitchen you can often redo the floor-level cabinets to make use of what's called the "kick space," the unused inches between the bottom shelves and the

floor. Sheiman says she greatly increased the available space in her kitchen by knocking out a wall and building a pantry: "Now I actually have empty cabinets in my kitchen."

Whenever you're planning to add storage space, the main thing to remember is to base it on the closest point of use. It comes down to common sense: Keep the vacuum cleaner near the rooms that are carpeted; store your cooking utensils in or near the kitchen. Often, you can increase storage by building a closet under a stairwell, building or buying furniture that has space built into it, or putting in a window seat in which you can store books and games.



TORAGE IS most often an issue in the bathroom, since it tends to be the smallest room in the house. "It's important to think about taking advantage of vertical space,"

says Sherry Scott, an interior designer for Design Sense and the public relations officer for the Northern California chapter of ASID. One of the ways to take advantage of that space is to build slightly recessed shelving in the bathroom. "You can go into the studs quite often," says Roberts, referring to the construction supports in a wall. "Break into the Sheetrock [plaster wallboard] and put in a very tall, narrow cabinet or a series of them and get a tremendous amount of one-item deep storage."

Manny Avila, president of Mayta & Jensen, a San Francisco company that does general contracting and cabinet-making, advises building a recessed cabinet in the bathroom: "One way to gain a little space is to build a base [on the recessed shelf], maybe an inch and a half wide with doors on it. Normal studs are in about three inches. So you could add a little ledge and get maybe five inches that way."

It's no secret that bathrooms often suffer from a lack of ambience. To add to the atmosphere of your bathroom, McMurray suggests experimenting with painted murals, which can often be more durable than wallpaper if they're applied correctly and are given a couple coats of varnish.

Several visual tricks can help make a small bathroom look bigger. "Mirrors are a very good way to expand the space," suggests Crane. "Just use a big sheet mirror the length of the space." Roberts recommends putting in clear shower doors if you've got a stall shower. "Those give you the maximum visual space. Lots of times in bathrooms I now do the European style of tiling every wall, all the way to the ceiling. By not breaking up the space, you can make a dramatic difference in how much space there appears to be. If you select a modestly priced tile, it's not a bad way to go."

If you want to do it yourself, ceramic tiling is fairly tricky to master. OBC offers a two-day workshop that can give even beginners the experience they need to tackle a project like a bathroom. Unlike painting, which will just be an eyesore if you mess up, tile that's poorly installed



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IRA Q&A

By Marty Schiftenbauer

GEORGE BUSH'S deadline diplomacy made your stomach feel like you swallowed a thousand pints of lite beer. You think the logic for launching the air war was full of hot air and the ground war's justification was groundless. I empathize. Regrettably, however, we'll soon have to deal with another nasty deadline: The IRS's April 15 cut-off for filing federal income tax returns.

This year, many will be especially reluctant to surrender their cash, knowing it will go to pay for the Middle East carnage. To assist those seeking a tax shelter from the Desert Storm, here's a brief rundown on Individual Retirement Accounts, or IRAs — one of the simplest ways to trim your tax bill. In the following Q&A I'll assume readers are IRA rookies, but if you're already familiar with the accounts, you may pick up a tip or two as well.

What are IRAs? IRAs are tax-sheltered accounts, initiated in 1981 to encourage individuals to save for retirement.

Do I qualify for an IRA? If you weren't older than 70-1/2 on Dec. 31, 1990, you're eligible.

How big a deduction can I take? IRA deductions are based on earned income, filing status (single or joint return), and whether you (or your spouse) are covered by an employer-sponsored retirement plan. With no employer plan, single filers get up to a \$2,000 IRA deduction, one-earner couples filing jointly have a \$2,250 cap, and it's \$4,000 for two-earner couples. If an employer retirement plan exists, the same \$2,000, \$2,250 and \$4,000 caps apply as long as adjusted income isn't over \$25,000 for single and \$40,000 for joint filers. Above these incomes the deduction is gradually phased out, reaching zero at \$35,000 (single filers) and \$50,000 (joint filers).

What are an IRA's main advantages? For starters, you get an immediate hefty tax break. It's possible for single filers to slash federal taxes by \$560 and two-earner couples by \$1,120 (a 28 percent tax rate on \$2,000 and \$4,000). And since earnings on IRAs accumulate tax-free, as the years pass your retirement nest egg will grow much faster and fatter. An IRA will also cut your state income tax a bit.

What are the disadvantages? The major disadvantage is that (with few exceptions) you'll have to pay a 10 percent penalty tax if you withdraw IRA money before you're 59-1/2. The penalty is in addition to regular income tax (at your withdrawal-year rate) on the money pulled out. However, even with an early withdrawal, you may come out ahead anyway if your withdrawal-year tax rate is lower than your rate was the year you

took the IRA deduction.

Are there other withdrawal rules? There's no penalty on withdrawals after 59-1/2, but you're required to pay regular income tax on any amount withdrawn. On the plus side, IRA withdrawals (and taxes) may be delayed until the year after you turn 70-1/2, when you must begin to pull out your money.

Should I open an IRA? If you qualify and can spare some cash, the answer is almost certainly yes. You can start an IRA with less than the maximum allowable contribution.

Where do I go to start an IRA? Banks, credit unions, stock brokers, and mutual funds all act as IRA custodians, and you may open multiple IRAs at different institutions. Where you go hinges on how you want your IRA invested. If you decide to open a 1990 IRA, make sure you do it by this April 15th and don't forget to indicate your deposit is for a 1990 IRA, not 1991.

Where should I invest my IRA? Possibilities include CDs, common stocks, and money market and stock mutual funds. To give a specific recommendation, I'd need to know about the rest of your assets and personal data such as age, family obligations, and income. But, as a general principle, IRAs should be reserved for relatively safe investments that have growth potential and maximize tax savings. No-load stock mutual funds showing good past performance often fit this description. Using an IRA to buy stock funds means you're able to automatically plow back dividends and capital gains into more fund shares with no taxes due on the reinvested earnings. For ethical investors, the Pax World fund (800-767-1729) is worth checking.

My Q&A is admittedly incomplete and you may have more questions, but in practice, opening an IRA is uncomplicated.

Bonus Tax Tips: I asked Berkeley tax lawyer Larry Gordon to nominate his winner in the category of underutilized itemized deduction providing significant federal tax savings. The California State income tax was his pick. Many people, said Gordon, mistakenly opt for the ease of the standard deduction. However, given California's high income-tax rates, even those having low or no mortgage-interest deductions frequently do better itemizing. "Although other deductions are small," Gordon explained, "when combined with a large state income tax deduction, lots of taxpayers beat the standard."

Gordon also cautioned filers not to overlook the new deduction for self-employment tax (Form 1040, line 25) and the deduction for taxpayers who paid their own health insurance (Form 1040, line 26).

Marty Schiftenbauer is a financial consultant and writer whose deductions are rarely standard.

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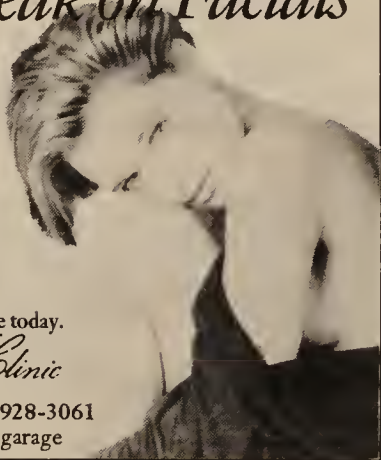
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Fix

continued from page 22

may leak or crack and will probably have to be redone. "What happens is that you'll probably have to hire someone at \$30 an hour to come in and rip out what you did and then do it right," says Kim.

While tile floors have obvious benefits — they're fairly cheap and can be installed by nonprofessionals, they're easy to clean, and they're durable — they're also noisy and not too cozy, factors that often limit tile to areas like the entranceway or the bathroom. "The new things in floors is limestone," says Roberts, "but of course, it's very porous. If you drop red wine on that, forget it." Other new ideas for flooring are colorized cement-like squares, marble (which is also very noisy and expensive), and glass tiles.

But unless you're living in an ultra-modernist space where colorized cement is already old hat, the question of what to put on your floors in rooms other than the bathroom and kitchen will probably boil down to just two answers: carpet or hardwood. Aside from appearance, the major difference between the two is expense. "Hardwood floors run roughly \$125 per square yard, installed," says Ken Ruid of the Mill Valley-based KPR Interiors, "while carpet can range anywhere from \$15 to \$100 per square yard installed." Although carpet may

be one of the best values in home interiors, it's definitely not a do-it-yourself project. The carpet itself is incredibly heavy and installing it requires special stretchers.

Lots of people, however, take up their carpet themselves and refinish the floors. "Refinishing hardwood floors is pretty popular among tenants," says Kim. "Again, that's a project that's about 80 percent labor. The material that you refinish the floor with costs about \$40, the sander costs maybe \$40 a day, and then you've got hundreds of dollars in labor."

Although you might save money by doing it yourself, sanding your floors can be really difficult to do right if you come at it cold. One option is to hire someone to do the sanding, then do the easier job of refinishing the floors yourself; another is to take an OBC class to get some practice on the sanders. "Sanding is very simple in theory," says Kim. "It is do-able, if you've had some practice. Otherwise, you'll tend to get dragged into the wall or create a lot of ripples." A do-it-yourself sanding job will often show at a room's hard-to-reach edges. "You'll have sanded down to the bright new fresh wood in the middle, and you won't have gotten the old dark finish off the edges," says Kim.

"You can also paint wood floors for a reasonable amount of money," says McMurray. "You can do a marble finish on a wood floor in a hallway for much less than it would cost

to put in marble tiles. When you paint on the floor you have to protect it with two or three coats of varnish, but it tends to be very durable, especially if it's not in a high-traffic area."



NE DESIGN element that all the rooms in a house have in common is lighting, though this tends to be overlooked. "Lighting is critical to show

the colors, it's important for the way the space feels and how comfortable it feels, and it's even more important if you're working in the space," stresses Scott. There are three different aspects to consider when thinking about lighting. "First you need to light the task at hand, whether you're sitting at a conference table or putting on makeup," Scott says. "And you need to light the space around the area, so you can see where you're walking." Lastly, lighting is important for accent — lighting the art on the walls, for instance.

The lighting in the bathroom is especially important. You don't want shadows thrown on your face when you're applying makeup or shaving. "Shadows are created from the light coming from above," explains Scott. "Many people think they'll install track lighting or recessed cans in the ceiling above the vanity, and that is the absolute worst thing to do, because you're just putting a big shadow onto yourself. By lighting yourself from the sides, you eliminate those shadows."

According to Avila, one trend in lighting is new, 24-volt bulbs that use less energy and are especially good for effect lighting. Torchiere's and wall sconces are good alternatives to single-light fixtures, or "glare bombs," as Scott calls them. Some of these you can just purchase and plug in, but if you need to go into the wall and change the wiring, it's best to get a professional's help.

An alternative to putting in new lights (which often requires an electrician and a carpenter) is to buy spotlights, which you can buy at most large furniture stores. "You can get cans that will go on the floor behind a piece of furniture," suggests Crane. "Those will give you light that reflects up and gives great effects on the ceiling, especially if you have large plants like palm trees."

Finally, a word on what to put in your new place once you've done all that work. ASID has a twice-yearly sale with good values on furniture. The next one is in June; call the ASID office for the exact date. Flea markets are a good place to look for authentic linens, fabrics and draperies — especially if you're redoing a Victorian and are going for the "inherited" look. Think about looking in salvage yards (see superlist, this page) for antique accents like lighting and plumbing fixtures, doorknobs, etc. Some office furniture outlets, like Rucker-Fuller South at Brannan and 5th in San Francisco, can be the source of "finds" like a discounted conference room table that can double as a dining room table. And don't forget interior design "strips" like Kansas Street — many of these stores are open to the public as well.

Superlist No. 521: Salvage yards

Ever think about taking a long bubble bath in an antique claw-foot tub? Or about brushing your teeth over a genuine pedestal sink? If you've been thinking of redecorating your home with antique bathroom and kitchen fixtures, we've compiled a list of Bay Area salvage yards that can supply you with either original antiques or good reproductions. While some yards specialize, others stock just about anything. Most are located in the East Bay, but there is one salvage yard in San Francisco.

Berkeley Architectural Salvage Specializing in older building material such as mortar-style hardware and architectural detail, Berkeley Architectural Salvage also sells new hardware, lumber and stone. The 10,000-square-foot warehouse is said to be fairly well-stocked. New stuff sells for 60 percent of the list price, while older material is less expensive than reproductions. Mon.-Sat., 10 am-5 pm. 2741 10th St., Berk., 849-2025.

Caldwell Builders-Wreckers Selling used building materials only, Caldwell stocks Victorian bath fixtures as well as windows, doors, lumber, pipe and brick. Prices range from 50 cents to \$300. Mon.-Fri., 8:30 am-5 pm; Sat., 9 am-4:30 pm. 195 Bayshore, SF, 550-6777.

City Miner Salvage Dealing exclusively in residential restoration and repair, City Miner sells claw-foot tubs, bathroom fixtures and vanities, kitchen cabinets, windows, and doors. Prices at the 10,000-square-foot store range from \$25 to \$500. Mon.-Fri., noon-5 pm; Sat., 9 am-5 pm. 5920 San Pablo, Oakl., 824-1804.

Ohmega Salvage This two-acre store sells a variety of antiques, including claw-foot and wrap-around tubs, paneled and french doors, Victorian hardware, and pedestal sinks. Prices range from 50 cents to \$7,000. Mon.-Sat., 9 am-5 pm; Sun., noon-5 pm. 2407 San Pablo, Berk., 843-7368.

The Sink Factory The Sink Factory specializes in new and antique sinks and faucets. In addition to buying and selling salvaged bathroom accessories, they also make their own porcelain sinks. Mon.-Sat., 9 am-5 pm. 2140 San Pablo, Berk., 540-8193.

Sunrise Salvage Stocking mostly new and unused items, Sunrise also sells Victorian plumbing, particularly claw-foot and pedestal sinks and fixtures. Prices range from \$20 to \$1,850. Tues.-Sat., 9:30 am-5 pm. 2204 San Pablo, Berk., 845-4751.

Urban Ore Urban Ore has two East Bay locations. The original is a 1-1/2-acre store selling used windows, doors, lumber, pipes, toilets and cabinets retrieved from torn-down Victorian buildings. Prices are generally below \$200. Mon.-Sat., 9 am-5 pm; Sun., 10 am-5 pm. 6th and Gilman, Berk., 526-7080. The second store has a contract with the City of Berkeley to canvass dump sites, and according to an employee, the store has at one time or another had "one of everything." Prices vary, as does the stock, which ranges from turn-of-the-century desks to children's books to lumber. Daily, 8:30 am-4:30 pm. 2nd St. and Gilman, Berk., 526-9467. (3/6/91)

— Chris Akinaga

ASK ISADORA

ONE AND ONLY

By Isadora Alman

I have placed the following four letters under the same heading, although their similarities may not be immediately apparent. I call these "Sexual Unicorn" queries, and I get a lot of them. Sexual Unicorn in the sense of "I must be the only one on earth who...." The sad thing is—and here comes the political message—each of these men could have had most of his fears allayed and questions answered long ago in any basic human sexuality course. At this point, the situations are beyond a few words of wisdom in a column, although I will provide a resource or two. A few sessions of information, clarification (of personal values), and exploration (of options and resources) with a therapist would be helpful to all.

Q: I am a 34-year-old heterosexual male. Ever since I was a teenager, I have enjoyed wearing women's clothes. It is something I have done only in private. I would like to tell my girlfriend about this and dress up with her help, but I don't really know what her reaction would be. I feel very close to her and want her to know this part of me, but sometimes it seems weird for me to want my girlfriend to see me wearing lingerie, dresses and make-up. If I don't risk telling her, is there any safe way for me to dress up around other people? Are there a lot of other men in this situation?

A: *Understanding Crossdressing* by Dr. Virginia Prince (\$11) is a classic pamphlet on basics, including communication concerns, of crossdressing. You can find out more about this and other pertinent readings, as well as a list of education and support groups nationwide, by writing IFGE (International Foundation for Gender Education), P.O. Box 367, Wayland, MA 01778; (617) 894-8340.

Q: I think I'm a sexaholic. I find myself constantly thinking about it and often in situations that baffle me when they're over. I used to frequent peep shows four or five times a week, but I decided it was getting out of hand and stopped. Instead, I now have become addicted to phone sex. I feel like I'm trapped and just can't get a hold of my out-of-hand lust. I don't have much money and can't afford those high-priced therapists, but if there are some sort of support groups that can help me, please let me know.

A: There are low-cost counseling clinics attached to most graduate schools of psychology. The clinics function both as a training ground for the students and as a community service. Call those nearest you. Or call (800) 222-5465 to find the nearest Sex & Love Addicts Anonymous or other self-help groups dealing with sexual behavior.

Q: I have always thought of myself as a normal guy—athletic, nice-looking, intelligent. Unfortunately, I have a very small organ—4 inches maximum. This has become increasingly annoying, for soon after women see this, they vanish, never to be seen again. Is a man with a giant cock all women really want, or is there any hope for those of us that weren't born so lucky?

A: I absolutely guarantee you that the majority of women will be more interested in the size of other of your attributes—such as your heart, your touching skills, and your self-esteem. Since those can be enlarged upon with work and your penis cannot, I would advise you to concentrate on what is do-able.

Q: I am a Caucasian male who claims to be a feminist. I have enrolled in women's studies classes, attended seminars and conferences, and have engaged in numerous conversations with other feminists in order to heighten my awareness. I want to do everything in my power to eliminate sexism. My dilemma lies in my girlfriend's recent revelation that many of her orgasms are brought on by her fantasizing about bondage, domination, spanking, etc., where I am the aggressor/dominator. She does not want to limit this to mere fantasy. She wants me to get wild and really perform these acts. I would totally get off on doing so, but I'm afraid it would damage my commitment to being a feminist. I believe that the private self and the public self are one and the same and to engage in domination in the privacy of my bedroom would merely reinforce oppression of women in the public sphere. Am I mistaken about this, in your opinion?

A: What two adults do in private with consent differs vastly from what is being inflicted on large segments of the populace who have no power to negotiate the circumstances (e.g.: "Men enter our company as \$20K per year administrative assistants, women as \$16K per annum girl Fridays.") However, I can't see you being comfortable with any behavior that feels unethical to you, so bring the matter up for discussion among others who share your politics (and perhaps your lover's predilections) to see if you can come to terms with such a dichotomy. You will find that many activities are erotic precisely because they violate personal prohibitions. People whose conversations are filled with four-letter words do not ask their lovers to talk dirty to them in bed; but people "who wouldn't say shit if they had a mouthful of it" often do.

Relationship counselor Isadora Alman, MA, MFCC, conducts her private practice in San Francisco. Readers' questions for this regular column can be sent to her c/o Bay Guardian, 520 Hampshire, SF 94110.

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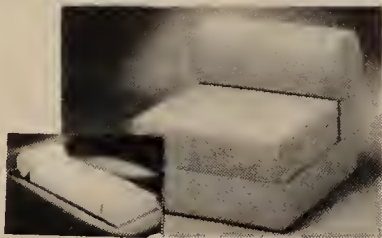
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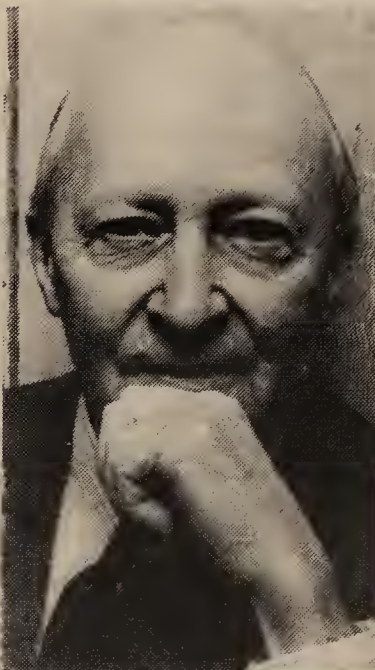
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MICRO FILMS

By Zena Jones

THE ELEPHANT KEEPER

Described as an eco-drama, director Prince Chatri Yukol's film's emphasis is far more on violent drama than ecology. The set-in-the-'70s film begins promisingly enough with a telling synopsis of the ongoing greed-inspired devastation of Thailand's teak forests, and the threat to the livelihood of mountain villagers by illegal loggers and corrupt officials. But all too soon the scenario changes into good-guys-vs.-bad-guys violence. Richard Gere-look-alike elephant keeper Boonsong's pachyderm's now passé, causing him to borrow from Chinese usurer Hok, who supports the illegal loggers. So when forest ranger boss Kamron captures several of the latter, the corrupt local police chief lets them go and Hok orders Kamron killed. Boonsong saves his life, but can only survive financially by joining the illegals. The violence doubles, the ecological theme's long gone, and even though Boonsong's likable and his elephant magnificent, neither can make the movie more than occasionally convincing. (Wed/6 at 7 pm, Kabuki, SF)

HE SAID, SHE SAID

He's Kevin Bacon, who writes newspaper obits. She's Elizabeth Perkins, who covers weddings. Their Baltimore newspaper has an opening for a columnist. He submits a column; so does she. Soon they're writing side-by-side columns headed "He Said" and "She Said," and sharing a nightly TV political commentary on the news. He's conservative. She's liberal. He says something she doesn't like. She crowns him with a coffee cup. It's love. Whereupon the movie gets into its gimmick, which is having Ken Kwapis direct Bacon's viewpoint of their romance, and Marisa Silver doing "She Said" ditto for Perkins. Clever concept. Confusing carry out. The stop-and-go, where-exactly-are-we-now flashback narrative's often disconcertingly confusing, and Perkins is so perfectly delightful one wonders what on earth she sees in Bacon, who brings home a much rasher personality. To those in love, however, all this may be nothing more than a mere quibble, she said, not very convincingly. (Cinema 21, SF; UA, Berk.; Century, Oakl.)

MY HEROES HAVE ALWAYS BEEN COWBOYS

Bull riding's an exciting sport, and it's Scott Glenn's life. It's almost his death, too, when he's badly trampled by a vicious champion bull in an exciting opening scene, and goes home to Oklahoma to recuperate. But he's been gone five years. Dad Ben Johnson's been put in a rest home by daughter Tess Harper, and high school sweetheart Kate Capshaw, whom he left to follow the rodeo, is now widowed with two children, and no one's really thrilled to see him. Glenn brings his father home, with disastrous results, and reromances Capshaw, with slightly better ones, but when Johnson's in an accident, Harper insists his farm be sold and he be returned to the home. The only way Glenn can get enough money to fight her is by winning the biggest rodeo around, and he gets Johnson to help him train. It's here that Stuart Rosenberg's entertaining film becomes *Rocky* with a bit too much bull to be believable, but see if you don't agree Glenn could be Clint Eastwood's successor any time he wanted to. (Alexandria, SF; Shattuck, Berk.)

Above: Cop Shoot
Cop blends truck
driving anger with
black clothes angst.
Below: Let them eat
Dung, and let us get
on with the dancing.

PHOTO BY MICHAEL LAINE



the award
for Most
Vexing Buffoon in
Bay Area Radio goes
to — the envelope
please — M. Dunge!, KFOG
deejerk and backstage
commentator for Saturday night's televised
fiasco, the 1991 Bammies.

While you might distrust any awards ceremony that has Neil Young vying for Best Male Vocalist and MC Hammer actually winning Best Musician, KRON's first-ever televised Bammie Awards far surpassed the usual smarminess, phoniness, and industry back-patting of most Grammy-type events. And, although this was largely thanks to the balding, black-tie-sporting "Dung-man," he definitely had some help.

While commercials for the show promised appearances by Primus, Digital Underground, and a performance by Faith No More, home viewers were instead treated to about 20 seemingly

"PIECE, MAN"

I automatically have some respect for an industrial-type band that actually plays their instruments, and Cop Shoot Cop took me way beyond that as they jackhammered their way through a highly original set of dirty trash rock last Wednesday night at the Kennel Club.

Their equipment looked like pawn shop rejects and seemed to be jimmied together with safety pins and duct tape, with the possible exception of the keyboard. This shouldn't last long, however, if the keyboardist continues to play shows predominantly with his fists. Throughout the show he had no tonal relation at all to the two bass players, who were constantly changing tunings (but were always low and mean). The double-bass keyboard lineup worked perfectly with the driving shuffle beats of the stand-up drummer who used sheets of metal for cymbals.

Cop Shoot Cop is really the most interesting new band I've seen for a while, managing to blend a kind of kick-ass truck driving anger with a New York black clothes angst by virtue of a dark sense of humor. The drummer sported a band T-shirt that was spattered with blood and had a big black box with a picture of a handgun in it and the words "Piece, man." Their unconventional instrumentation and successful sonic experiments (like slide bass and messed-up tunings) take them a big step away from all the rehash retro crap that dominates the airwaves, not that I have anything against rehash retro crap per se...se what?

Consumer Revolt, their new LP on Circuit Records, captures well the energy of their live show—except with a better mix.

Love Battery opened the show with a decent but typical Seattle grunge rock set. Local industrial purists Grotus followed them with some good videos and preprogrammed subsonic blasts, but lost me with their melodramatic flares, particularly this ridiculous two-clenched-fists-with-a-pinky-extended "symbol" the members of the band kept doing. What does that have to do with the truth?

— Sean Kennerly

endless minutes of Carlos Santana, almost constant reminders from commentators Dominique Di Prima and Richard Hart of how much fun we were all missing, and, of course, backstage interviews by "your old Dung-boy," who was "feelin' alright, baby," saying, over and over, "It's rock 'n' roll in SF and I love it."

Interview highpoints included Dung with Primus and Dung with Digital Underground, both of whom found their wacky stage attitudes strangely matched by the cloying, '70s-era sleaze of "the Dung-ster."

Dung to Primus' Les Claypool: "So I hear you guys have got a real high-energy, funk, thrash kind of thing going and the kids just love to go wild at your shows, baby."

Claypool: "Whoa.... Yeah, I—"

Dung: "But tell me, how do cartoon characters, Ethel Merman, and Dick Van Dyke make their way into your music?"

Claypool: "Well, Dick Van Dyke's the man. You know, 'Chitty Chitty Bang Bang,' 'The Old Bamboo,' and all that. He's great. And I—"

Dung: "Well thanks, guys. It's been great talking to you."

Dung to Digital Underground: "So, I'm kinda wondering, can a guy like me learn how to do the Humpty Dance?"

Digital Underground Crewmember: "HELL, no."

— Chris Norris

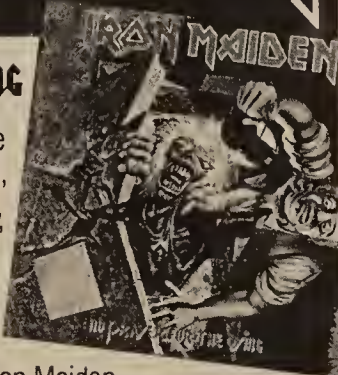
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SAMPLINGS



The world through Fred Elmes' eyes: Kyle McLachlan in *Blue Velvet*.

Desire Under Fred Elmes

The 1991 San Francisco Museum of Modern Art Design Lecture Series features three designers — and one cinematographer. What's Frederick Elmes doing in there?

"I'm not sure either," says Elmes, who has worked with David Lynch (*Eraserhead*, *Blue Velvet*, *Wild at Heart*), John Cassavetes (*Opening Night*, *The Killing of a Chinese Bookie*), and others (Tim Hunter on *River's Edge*, Marisa Silver on *Permanent Record*). "What they're, I think, trying to do is branch out and not just invite architects, but see how design affects other areas, particularly visual communication. They said, 'Show some parts of your films and discuss something specific.'"

Elmes is currently shooting an untitled film for Jim Jarmusch, composed of five short stories, each set in a different city (N.Y., L.A., Paris, Rome and Helsinki) and taking place mostly in a taxicab at night. "We tried to bring the feeling of each city into the cab [with color]," Elmes says.

Perhaps more of a designer than most cinematographers, he tries to get involved in a film early on. "The planning is paramount," Elmes says. "I do my best to be available as early as possible [to] talk with the director and the designer about the overall look of the film. Most directors really want the input, and it makes it easier for me if I'm in it from the beginning. The most fun for me are the directors who have opinions about things and know what they're looking for. If a director has no opinions, I feel I have to supply everything." Doing so on occasion, however, hasn't given Elmes a burning desire to direct. "It still doesn't appeal to me as much as photographing films," he says. "The photography is just a lot of fun."

The fact that any bozo can shoot a video and place it on network television might seem to diminish the role of cinematographers in the public's esteem, but Elmes thinks the video revolution has had the opposite effect. "From what people have told me, it's increased their respect. Video cameras make it easy and fun, but viewers are pretty sophisticated when it comes to how the camera influences the feeling

of a scene. When the video image doesn't look anything like what you imagined, you realize there's more to it than pointing and shooting."

Video has also made wide-screen films an endangered species, and the few that are still made are often shot with a dual viewfinder so the camera operator can see how they will look cropped to video proportions. "That's a very scary thought for me," Elmes says. "I guess I'm lucky because David Lynch, being a designer, a painter at heart, really goes for the composition on the big screen. I try to be involved in the video cut whenever I can. A scene can be reinterpreted [for video], and there are some very fine technicians doing this work, but they need to know what we were thinking when we photographed it."

Elmes has been preparing *Eraserhead* for a spring rerelease. He says he's happy to see it getting another chance and "curious as to how it will be received," after some pretty vicious reviews the first time around. "It looks pretty good," he says. "It makes me really want to shoot a black-and-white film. There are so few opportunities to do that." Even Jarmusch, who made *Stranger than Paradise* in black-and-white, felt his new film would look better in color.

"Choosing the cinematographer is like casting an actor for a role or choosing a musician to score the film," Elmes says. He sums up the collaborative nature of film: "It's truly a joint effort. It really takes a team of people who are all making the same movie, who understand what the director is doing and who want to do it the same way."

Frederick Elmes will have more to say when he speaks Wednesday, March 13 at 7:30 pm at the Kabuki (Fillmore and Post, SF), in a program cosponsored by the San Francisco Film Society. Tickets are \$10 and \$15; \$45 for the four-part Design Lecture Series. Call 552-3656 for information.

— Steve Warren

The Noise in the Hall

The Kids in the Hall is a five-man comedy troupe from Canada, and they're a

very funny bunch of guys. I know this because I've seen their half-hour show on HBO. However, if I'd seen them for the first time at their Great American Music Hall performance last Thursday, Feb. 28, all I would have known is that they attract fans of the fanatic, love-cult variety. I now know all about these fans after spending two fun-filled hours with them. I know very little, though, about the Kids (Mark McKinney, Bruce McCulloch, Kevin McDonald, Scott Thompson and Dave Foley) as live performers, because most of their act was drowned out by the screams of the overstimulated crowd. We're talking real shrieking here — not just the "we're kind of drunk and we're laughing a little too loud, but we're a pretty jolly bunch" kind of noise. I thought the woman behind me was having her spleen removed without anaesthetic judging from the sounds coming out of her.

The crowd also seemed to know every routine by heart. They shouted the lines along with the Kids, although there was a five- or 10-second delay from the stage to the audience, like a bad connection on an overseas phone call. This, however, was really the only way I caught any of the lines.

Apparently, before their show on HBO began (they've just been picked up for a third season), the Kids put out a three-hour pilot video — and this crowd obviously had it memorized. It was less like going to live theater than watching familiar TV characters and being entertained because they were recognizable, not because of anything they did. This kind of crowd response could make some performers lazy, since all they have to do to please their fans is to show up; however, the Kids themselves are talented and worth watching. They include a wide variety of characters, male and female, in their sketches and manage to attack traditional stereotypes while retaining their off-the-wall humor. Definitely catch their act — but watch it on HBO.

— Linda Ehrlich

Landmark Crosses the Bay

The most discerning movie fan may have overlooked the recent changes at several of San Francisco's "art" theaters.

Even a Bridge Theatre employee failed to notice Landmark Theatre Corporation (which owns the UC and Northside Theatres in Berkeley) slide into management on Feb. 22. Landmark also took the helm at the Clay, the Lumiere, the Opera Plaza, and the Gateway on the same day.

While changes are inevitable in any management shift, Landmark Vice President Gary Meyer told the Bay Guardian that Landmark's goal is to maintain the quality programming for which these five theaters are known. The new acquisitions give Landmark the economic muscle to attract the best foreign and American independent films to San Francisco and the Bay Area, he noted, possibly even before their New York or Los Angeles openings. "Landmark intends to push even harder for new, innovative cinema, sending representatives to film festivals throughout the world, seeking out-of-the-way films and filmmakers who are having distribution troubles."

Meyer hopes that the changes will add to the intimacy of the San Francisco theaters. He intends to place rare movie posters dating back to the 1930s, from his personal collection, in the movie houses. In addition to upgrading the quality of the theaters' projection systems, Meyer also plans to import Landmark's celebrated popcorn technology.

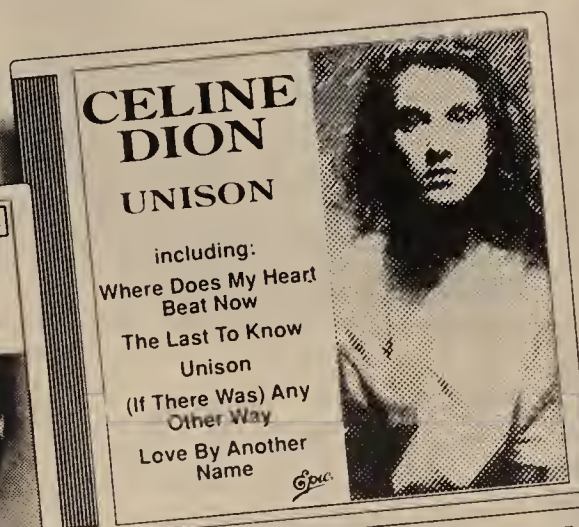
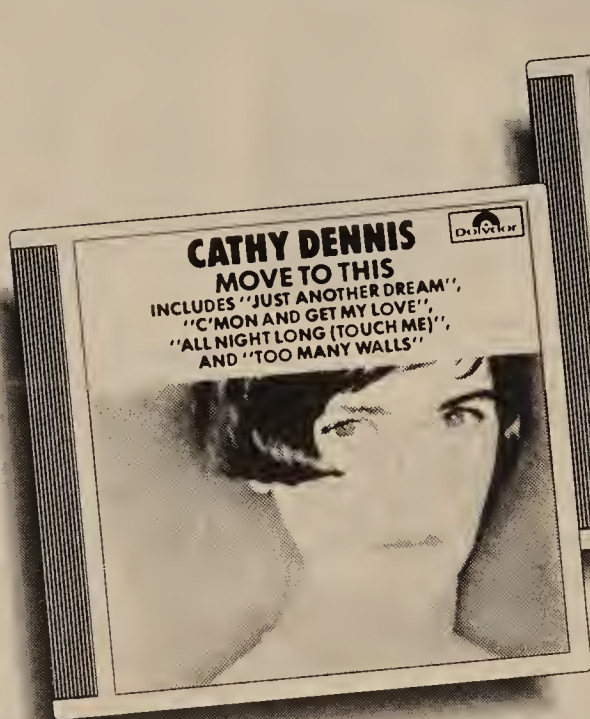
"We've received a number of letters praising our popcorn from customers at our Berkeley theaters," Meyer jokingly bragged over the phone — giving San Franciscans yet another blessing to count.

— Mark Gallegos

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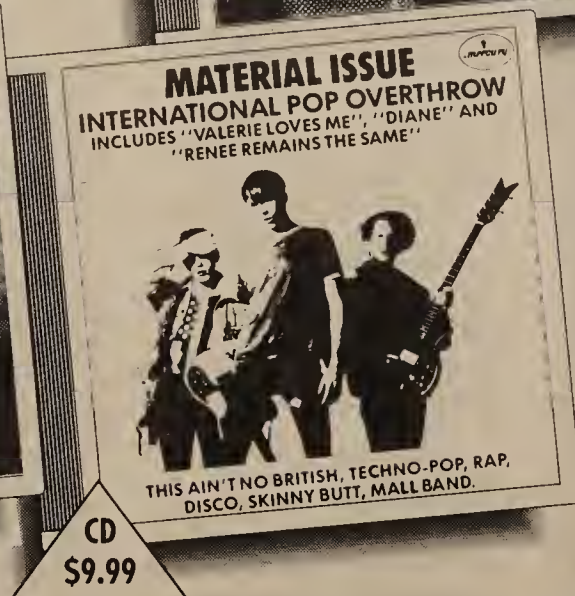
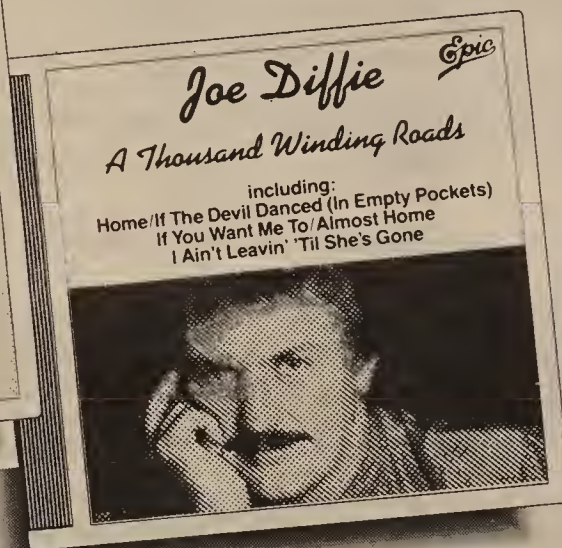
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SPIN DOCTORS

*Gang Starr's back-to-basics production,
creative sampling, and strong lyrics take
rap beyond high tech and into the '90s*

By Carter Harris

WITH NO more than a microphone and two turntables, DJ Premiere and G.U.R.U., the two members of the Brooklyn-based rap group Gang Starr, shattered the age-old fallacy that rap can't rock live with a fiery four-song act that set the Valentine's night crowd ablaze at San Francisco's Club Townsend. A few hours prior to the show, I spoke with them in their room at the Union Square Holiday Inn about their new Chrysalis LP, *Step In The Arena*.

"We made this album classical," says G.U.R.U., thumbing the belt loops of his baggy black Levi's and staring out the 17th-floor window. "We're sticking to the traditional elements of microphone and turntable. We want these elements to speak for themselves, without the extras that get in the way."

The result is an album whose radical simplicity of style is its most defining characteristic. Almost too easily, G.U.R.U.'s boasts and toasts rhyme along on a string of painfully bald drumbeats and seductive bass lines. Brief moments of edginess — occasional DJ scratches or sampled synthesizer squeaks — are skillfully executed but unthreatening, reminiscent of rap's earliest works. But unlike the many mutations in rap music in recent years that incorporate live instruments or super synthesizers, the only sounds on *Arena* besides G.U.R.U.'s voice and Premiere's scratching are samples from other albums — the grooves and instrumental pieces that, once cut and mixed, set the rhythms of each track.

"We're showing that the production of real rap music is an art — it's not stealing or cheating or any of the other things people have said to try and downgrade it," says Premiere, who, in Brooklyn Dodgers cap and scuff-less blue Nikes, busily searches the room for an electrical outlet to

plug his turntables into.

The album's actual studio production, done by Gang Starr itself at surprisingly little cost for a major-label product, was equally simple. Rather than employing high-tech sampling computers or digital equipment, the tracks were created manually, with Premiere scratching and dropping in samples right off the turntable onto the tape. This method reproduces some of the deficiencies of the aged vinyl, resulting in a barely audible scratchy background that, rather than detracting from the album's overall effect, gives it a warm tactile presence that's missing from more polished productions.

Not that you can tell where the samples come from. Most are too brief to identify or so buried in other sounds that you find yourself catching certain horn solos ("Check The Technique") or guitar licks ("Form of Intellect") and saying, "Where does that come from?" Ask Premiere for help and you get none. "Let me know when you figure it out," he says smugly, obviously intending that the samples be difficult, if not impossible, to decipher.

Not as difficult to decipher, but equally challenging, are G.U.R.U.'s lyrics, which emit a sense of calm that makes them seem deceptively plain. But listened to at any length, their inventiveness gradually emerges, helped by G.U.R.U.'s slight tone oscillations. Take, for example, "Step In The Arena," a song in the best rap showdown tradition. After stepping into a coliseum fully clad in armor, Guru unleashes an unrelenting lyrical maelstrom on all challengers: "I'm like claws that'll rip, 'cause your gift is merely flesh/superficial and I wish you would give it a rest."

Continuing on a rhetorical rampage unrivaled in the rap world, he deftly transforms his next opponent into a chicken — "I heard a gulp in your throat and you hope that I'll be merciful/but ku kluk I made ya strut as I rehearse a few/battle drills" —

then breaks the rhyme as if to test the confidence of the beat, spitting forth a broken chain of words like breaths of fire — "and watch your bladder spill ... yellow fluid ... check out my melody" — before rolling nimbly back in with the beat.

But its classical nuances, simplicity of production, and clever linguistic strokes alone are not enough to make this album alluring. What easily go unnoticed on first listen, probably because of their unusual and subtle arrangements, are a slew of creative samples: choppy organ whines on "Here Today Gone Tomorrow," psychedelic guitar riffs and stand-up bass jams on "Take A Rest," disinterested piano taps on "Beyond Comprehension," melancholic horn puffs on "Lovesick."

These sounds, taken from what Premiere refers to as his "vast collection of records" — estimated at several thousand and including country-western, jazz, classical, rock, R&B, and gospel — give many of Gang Starr's songs an instrumental texture and personality rarely achieved in rap.

Premiere's artistry is perhaps more akin to a jazz composer's than a DJ's. A prime example is found in the jazzed-up funk of "Precisely The Right Rhymes," where a series of syncopated drumbeats and sheer piano sprinkles end in a chorus of stuttering scratches that pace the repeated voiceover, "to kick the right rhymes." Careful not to overcrowd, the bass guitar hangs back, jumping forth only in brief intermissions in a crisp two-chord progression.

Perfectly matching the mood is G.U.R.U., who, proving true to his acronym (Gifted Unlimited Rhymes Universal), momentarily marries the intellectual prowess of William Blake to the physical finesse of Sugar Ray Robinson: "My subject matter and context are blessed/vocal inflection connects/it's a slaughterfest/ladies approach to hear quotes from the spokesman/thoughts are like oceans for my lyrics to float in."

If Gang Starr's creative weaving of sampled sounds and poetic lyrics gives this album freshness and compositional maturity (proving rap's ability to continually expand within its traditional technological boundaries), it's the explicit social commentaries — the stress on education in "Form Of Intellect," the critique of materialism and call to black solidarity in "Who's Gonna Take The Weight" — that threaten to make *Arena* more than just a dope rap recording.

Though these moments are somewhat sparse and not always fully developed, they are sincere and often sharply compelling. If Gang Starr's views on rap are any indication of what we're likely to see from their future work, they could prove equally as effective political rappers as they are rap braggarts.

"There are a lot of kids out there in messed-up situations who don't listen to their parents or teachers, [but] that are listening to us. That means we have a responsibility," says Premiere.

Adds G.U.R.U.: "With the state of things today, I don't think it's gonna be one person who comes and changes everybody's mind-state in the way, say, that a Martin Luther King or a Malcolm X did. Now it's up to each individual to get their little act together and spread it to the next person. That's what we're doing through our rap."



PHOTO BY TARA SOEMAPYO

History on tour: A Sumatran group performs *Tari Gandang Sakato*.

AUSTERE AND EXUBERANT

Music and Dance of Sumatra brought an evening of abstract yet exhilarating dance to the Herbst

MUSIC AND DANCE OF SUMATRA. Feb. 26, Herbst Theatre, SF.
ROW HOUSE. Feb. 28, Intersection for the Arts, SF.

By Rita Felciano

THE MOST striking aspect of the Sumatran dance ensembles that performed here last week under the auspices of San Francisco Performances was how different they were from their Balinese and Javanese cousins, whose performances in conjunction with gamelan orchestras have become somewhat familiar to Bay Area audiences. Performed in simple pajama-type costumes to the rhythmic accompaniment of drums, they were at once more austere and more physically exuberant. Geometric, abstract, and yet delicately shaped, they reminded one forcefully that ornamentation and an avoidance of literal representation lies at the basis of all Muslim art.

The most easily recognizable were the dances from the Minangkabau region of West Sumatra, an area that has managed to integrate Islam into a matriarchal social structure. Based on *pencat silat* (quick evasion of action), a Sumatran version of martial arts, these dances were performed by both men and women. Movements were similar for both sexes and were for the most part performed in same-sex unison formations. The men shone in some spectacular leaps, such as jumping high on the diagonal and landing on their sides, with a hand and a foot cushioning the fall.

Even though the four men and four women performed parallel movements, with a wonderful predilection for thunderous foot slaps into the floor alternating with velvety circle steps, they seemed to be unaware of each other. There was an equality of almost total separateness.

For instance, in one dance, *Tari Limbago*, when the men performed, the women sat on the sidelines with their heads bowed, and the same was true when the roles were reversed.

The male and female dancers also kept equidistant from each other, like soldiers in formation, augmenting the sense of potential aggression inherent in all martial arts. Crisp criss-cross steps in front, the back of a deeply plied leg, a foot tracing a ring to the sound of a flute, hands reaching towards each other like the spokes of a wheel — all combined to complement the strong linearity of the designs with delicate details like those of a brush stroke. The overall effect was one of springy elasticity and serene order.

After the intermission, two different men's groups from Aceh, on the northern tip of Sumatra, took over the stage and the audience's hearts. The place where Islam got its first foothold in Southeast Asia (in the 13th century), Aceh has apparently always been the first point of contact with foreign influences. They performed like precision drill teams out to show that they can knock off the most complicated routines for whoever shows up. It was speed, design and precision all the way, combined with an infectious joy in performing.

For *seudati*, which in Sumatra are performed in competitions, the eight men, with one leader who called out the steps and formations, performed in something not unlike our long Johns under red and gold sash-like skirts. The undergarment apparently enhances the sound of the body-clapping gestures, which are an integral part of the style.

Smiling from ear to ear, the dancers strolled onto the stage, snapping their fingers and trilling their tongues as they went. From then on, casual swing-from-the-hips ambling would move them into squares within squares, circles, criss-crossing diago-

nals, and lineups of fours and threes. Clapping out on their bodies complicated rhythmic patterns that subtly changed pitch depending on the part of the body that was hit, they looked at once like a bunch of men out to have a good time and also like highly disciplined members of a group that belonged together.

Even more spectacular were the *saman* of Aceh. Again with a caller who initiated the changes from the center of a kneeling lineup of 13 identically clad men, this group brought down the usually staid Herbst Theatre audience. Kneeling very close to each other at the front of the stage, so that they looked like one body, they went through progressively more complicated rhythmic clapping and physical shifting, always coming back to anchor themselves in the initial pattern. Unison lateral-wave movements became piston-like alternations, until bobbing heads, clapping hands, and shifting torsos blurred in the dizzying speed of the motions.

QUITE ON the opposite side of the performance spectrum was the Mary Trunk Company, which appeared with Therese Adams and Leslie Swaha and their respective ensembles as part of *Row House* at Intersection for the Arts. Trunk showed one live performance work, *Ususfruct*, a well-structured duet for herself and Terri Rae Jones, and two short videos and a film. She clearly knows what she's aiming for and has considerable skill in communicating her ideas. By extending very simple physical movements — she works primarily with head and hand gestures — into the imaginary landscapes film and video afford her, she lyrically amplifies their resonance. Furthermore, she chooses her musical scores with sensitivity and intelligence. The results are dreamy, familiar, yet quite personal pieces of moving theater.

In *The Loch*, Trunk created a quasi-holy place from a kitchen where, between the stove and the sink, a woman is undergoing some kind of personal revelation, inspired by a mysterious light that emanates from atop the kitchen cabinet. It's a beautiful, plausible combination of the ordinary and the extraordinary. With *Le Seuil*, Trunk moved outdoors and shot in black and white. Three different individuals (Matthew Carper, Virginia O'Hanlon, Lizzie Trunk) are gradually brought together from very disparate places when Trunk's beckoning finger invites Carper to step over the threshold to wherever they are going.

Traces, set to some stark Guillaume de Machaut chants, focuses on two women (Terri Rae Jones, Lizzie Trunk), one in white, one in black. They stand and turn on clumps of dried soil in a lake bed like lost survivors on tiny islands of desolation. Again the emphasis is on the faces and hands. Interjected with these shots are the bleached images of an abandoned house and the now-haunted life it once contained.

Also on the program was *Little Rain*, by Seslie Swaha, a quick study of people entering, and living, and the empty spaces they leave behind; *YHPOT*, by Therese Adams; and *Lilly Dances*, also by Adams, which unfortunately I could not stay for. The three-man ensemble of Black Swans provided musical interludes.

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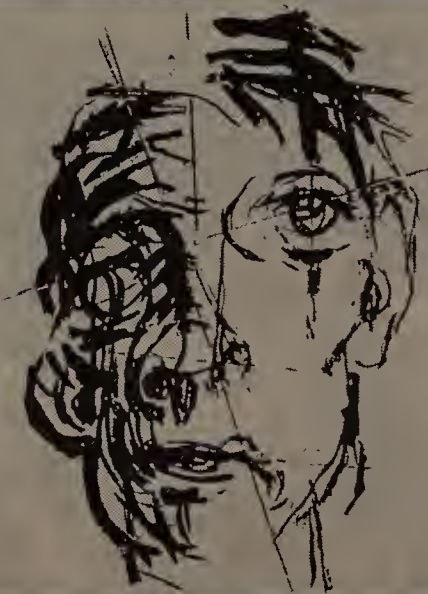
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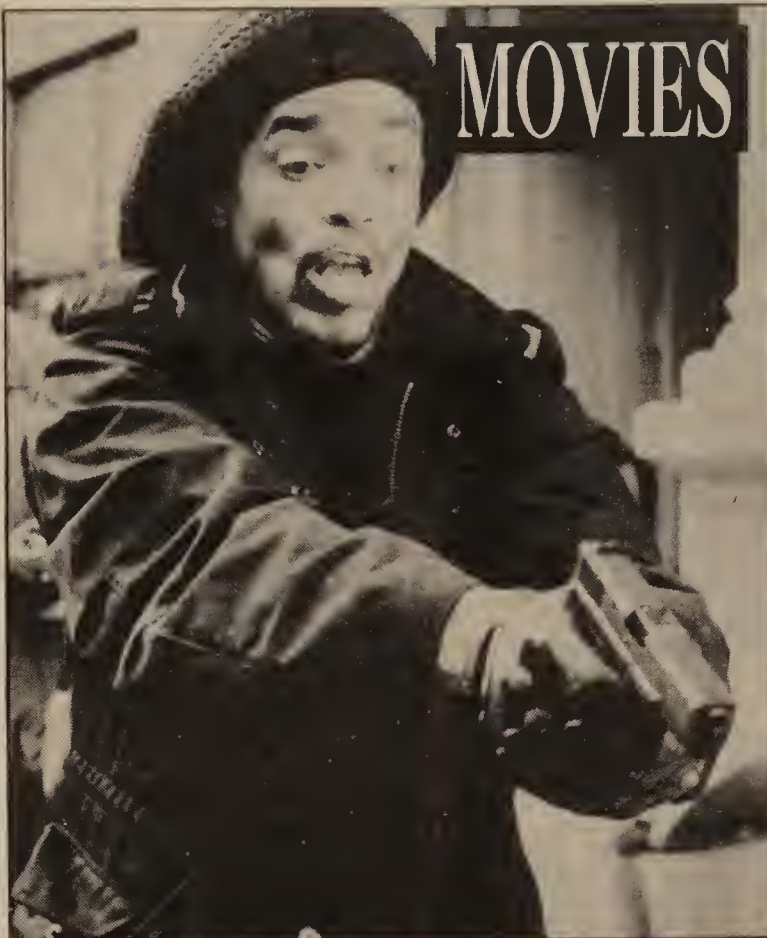


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FREEZE — DIE — COME TO LIFE. Directed by Vitaly Kanevski. At the Lumiere, SF.

NEW JACK CITY. Directed by Mario Van Peebles. At the Alexandria, SF; Century, Oakl.; UA, Berk.

By Steve Warren

THANKS TO Stalin the Georgian, who clothed us all in rubber," a young boy sings early in *Freeze — Die — Come to Life*. Did the Soviets invent safe sex? No, filmmaker Vitaly Kanevski just has a thing for folk songs people sing to show how happily they face their rugged existence in Suchan, in the Soviet Union's far east, near the end of World War II. Anyone may burst into song at any time in this film — especially when they're drunk, which is the best protection they have against the weather.

But *Freeze — Die — Come to Life* (the Soviet title, based on a children's game, ends with an exclamation point) is not a musical, nor is it a happy movie. Between bawdy ditties, we come to know some of the people of Suchan, where coal-mining is the major industry and the miners hardly live better than the Japanese POWs in the town's prison camp.

The story focuses on a boy and girl approaching puberty. Valerka, who Kanevski admits is based on himself, blusters a lot, but Galia leads him

around by his undescended testicles. They're probably the same age, but it's an age when girls start to mature before boys.

One of the miners is in love with Valerka's mother, but she doesn't want to give away what she can sell. Yelena Popova is good enough as the mother to deserve a film of her own, but is shortchanged here, as this one concentrates on the children.

Valerka is a prankster, and his childish mischief sometimes succeeds beyond his expectations, getting him into trouble. When he puts yeast in the school toilets, he floods the grounds with shit. When he puts a nail on the railroad track, it derails a train. Life is hard enough for Valerka when things go smoothly, and they rarely do. When he runs away from home, it gets even worse. He falls in with hardcore thieves and ends up running for his life.

Kanevski, in his mid-50s and making his first feature, is an accomplished storyteller. Occasional handheld camera work adds to the film's gritty, black-and-white authenticity, although the self-referential opening and closing scenes seem like something film students would do to call attention to themselves.

The film's main asset is its young star, Pavel Nazarov, whose great face and radiating, worldly wise innocence gets plenty of close-up time. Dinara Drukarova, who plays Galia, is satisfactory.

What's really depressing about

Freeze — Die — Come to Life is projecting the characters' futures. Even if they survive and achieve what passes for contentment in Suchan, it's going to be bleak by our standards. The one ray of hope comes in knowing that "Valerka" survived and became, at the age of 55, one of the U.S.S.R.'s most promising filmmakers.

Speaking of promising filmmakers, a generation ago Melvin Van Peebles knocked the movie world on its ass with *Sweet Sweetback's BaadAsssss Song*, the first film to speak to black people about their own lives in their own language. Now his son, Mario Van Peebles, who has already made a name for himself as an actor, ushers in a new generation of black filmmaking with *New Jack City*, a slick, fast-paced, calculatedly commercial, antidrug drama. It combines elements of *West Side Story* (the aerial photography), *The Godfather*, *Scarface*, and other gangster movies into a familiar but fresh look at urban crime today.

Wesley Snipes plays Nino Brown, this year's model of a classic screen gangster. In the opening scenes, set in 1986, he's a small-time drug dealer, but his closest friend, Gee Money (Allen Payne), turns him on to the potential of selling crack. They set up shop in an apartment house, where residents who aren't part of their enterprise become "live-in hostages."

Although the scheme is implemented immediately, there's an awkward jump of three years before the Mafia and the police begin to pay attention to the organization, known as Cash Money Brothers, or CMB for short. By then the operation is high-tech and the headquarters a fortress. "The world is mine!" Nino boasts — a variation on Cagney's "Top of the world, Ma!" in *White Heat*.

The police effort is coordinated by Detective Stone (Mario Van Peebles), with the front-line work done by Scotty Appleton (Ice-T) and Nick Peretti (Judd Nelson), who waste most of their energy in racial wrangling until Nick realizes that with drugs: "It's not a black thing. It's not a white thing. It's a death thing."

They recruit a crack addict, Pookie (stand-up comic Chris Rock in a sensational performance), clean him up, and send him to a support group, which slips a few more messages into the story without being too preachy. Pookie then infiltrates the organization, leading to a raid in which all evidence is removed or destroyed before the police arrive.

While much of the story has been told before, the final twists are surprising, if not exactly original. Thomas Lee Wright's screenplay, originally set in the '70s, was updated by Barry Michael Cooper, who introduced the phrase "new jack" in a Village Voice piece to describe a yuppie mentality filtering down to the streets.

Women play a decidedly minor role here — primarily as sex objects — even if they pack rods, too. One turns up as a prosecuting attorney near the end, but only has two scenes.

Despite a couple of major shootouts and a fresh chase scene involving a pedestrian and a bicyclist, *New Jack City* isn't what you'd call an action movie. But with Van Peebles' restless camera constantly moving and seeking out new angles, it's always visually exciting. ■



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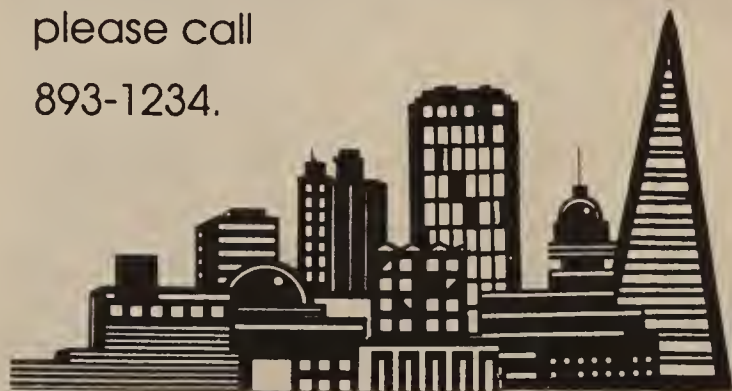
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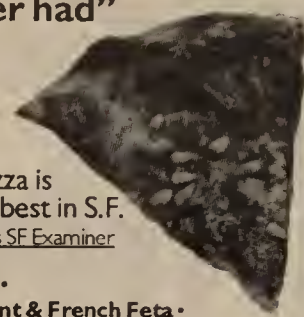
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Cleopatra Kiros displays a combination plate from Asmara: Definitely a winner in the presentation department.

Have Your Plate And Eat It Too

ETHIOPIAN RESTAURANTS FEATURE HEARTY, SPICY FOOD EATEN OFF BIG 'PLATES' OF BREAD.

BY SUSAN GERHARD

WHE URBAN Americans are an audacious bunch. We skip from dim sum breakfasts to light sushi lunches to sauce-laden Italian dinners without so much as burping in acknowledgment of the cultural chasms we've crossed. Seems the fruits of American food technology — the plastic-wrapped gems of vending machines, Bisquick dinners, and the delicacies of the gourmet freezer genre — just don't cut it. Our search for satiation carries us far afield from Safeway — into neighborhoods, ethnicities and substances we may know little about. Whatever our own ethnic backgrounds, the journeys sometimes lull us into thinking one doesn't need to know a whole lot about a culture's culinary traditions to enjoy a meal.

Those naive notions get buried in embarrassment when first-timers stumble upon an Ethiopian or Eritrean restaurant and the waitperson knowingly asks, "Have you eaten Ethiopian food before?" You haven't just sashayed into another "dining out" experience; your entire system of consumption is obsolete if you've had the typical Western training.

Knives and forks are nowhere to be seen, though most restaurants offer a silverware option if you ask. Many items on the menu are served "family style" on one large plate of bread to be shared by all. If you aren't already skilled at the process, your fingers invariably end up slathered with sauce and bread — it's not a good first date for the anal retentive. But don't avoid this sensual food ex-

perience if you haven't tried it yet.

This walk through the Ethiopian/Eritrean restaurants of the central Bay Area gives you a few hints on some of the best places to relax, enjoy, and educate yourself about East African eating.

Ethiopian cuisine is based on two basic foods: injera, the spongy, fermented wheat flour and millet bread that soaks up the spicy sauces and grabs hold of the chunks of meat, greens, and chopped vegetables in the wats; and wats, saucy stewed concoctions of meat, vegetables or fish. The red-pepper-laden spice berbere spikes the sauces to levels that require big beer consumption. Other unusual spices — including rock salt; abesh, a spice much like fenugreek; gomman, Ethiopian cabbage seeds; and zingibel, dried ginger — make the sauces both complex and tasty.

Enveloping all aspects of the meal like a warm blanket, injera also coats your stomach with the culinary equivalent of down lining. It's used both as a sopper and a plate beneath the wats. But unlike the biscuit-and-gravy routine, with injera you surround the desired sauce-heavy item. Your hands never touch the shared wats on the "family dish," only the injera used to pick it up. As a plate, injera is a Dionysian fantasy food — after an hour or so of soaking, the delicate bread is completely drenched in the rich sauces, drunk with the combined flavors of the meal.

With the consumption technique down, you're ready to roll. The bamboo booths and lush flora of Berkeley's **Blue Nile** make it a good place to start. Here the tej (honey

wine) runs as thick as the Nile itself, and the doro wat leaves your mouth parched and ready for a cooling draught. Doro wat is as close to a national favorite as you get — in fact, it's the national dish. The spicy tomato-based, chili-pepper-sauced chicken dish is served with a hardboiled egg in the center. The whole egg is, like the injera, a sponge for the wandering sauces of the dish. It also acts as a good coolant while you're eating the more heavily marinated elements, like the tender chicken. The Blue Nile, though situated right in the bustling heart of Berkeley's student/shopping melee on Telegraph Avenue, offers an inti-

continued next page

DINE!

3/Have Your Plate And Eat It Too

7/Food Styling

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Eat It, Too

continued from previous page

mate and quiet environment — dim lighting and beaded, sectioned-off booths — for talks of the heart-to-heart kind or simple “getting away from it all” adventures for those to whom eating Ethiopian food is an adventure rather than a daily routine.

Though the tibs, pan-roasted strips of beef (\$5.95), at the Blue Nile err on the flavorless side, elements of the Nile's Veggie Combination (\$6.50) — the kinche, a buttery tasting cracked-wheat porridge, and the yemisir wat, a spicy lentil wat, carve out special stomach space of their own.

As far as hopping street scenes go, however, Haight Street's Massawa doesn't fare so well. I used to think this restaurant's almost constant state of near emptiness was due to an attitude problem on the part of the Haight crowds — black leather balking at bamboo — but then, in a desperate search for Eritrean (the culturally independent northern part of Ethiopia) food, I had a few meals there myself. I found the injera cold and crusty around the edges, the doro wat (\$8.25) burnt, and the salad greens on the edge of the plate browning. In fact, all the wats I tried featured a familiar and unpleasant sameness. Once I even ventured the lasagna (\$8) — decisively *not* the equivalent of the token hamburger at a seafood restaurant; since Italy colonized the area, it's actually a fairly integral part of the cuisine. Sadly, the dish was a congealed, greasy, seemingly sauce-less amalgamation of pasta, meat and tomatoes that didn't improve with age in a take-out box in my refrigerator.

Your best bet for sure-fire wholesome, fresh Ethiopian ambrosia lies in Oakland, where three restaurants — Asmara, Cafe Eritrea D'Afrique, and Zula — reign supreme. All three restaurants are casual, friendly and cheap places to consume all the injera, wats and Harar (a brand of Ethiopian beer) your stomach can handle.

Cozy's the operable word for Cafe Eritrea D'Afrique, where a placard bearing the legend “A Cozy Place to Be” beckons you into the busy cafe-restaurant. You can either lunch and read over soup, hummus, and croissant sandwiches, or launch into long discussions over savory sheehan phool (\$3.75/lunch, \$4.25/dinner), a bell pepper, onion, tomato, and fava bean dish, and the buttery-soft sirloin tips of beef kilwa (\$4.75/lunch, \$5.95/dinner). The North African accoutrements — couscous, tabouli, hummus, and pita bread — can be a welcome diversion from the injera routine.

But if it's routine you're looking for, if injera and wats are staple foods in your diet, then Asmara is the place to come back to day after day. Grab an espresso or beer at the bar up front and wait for a table in the cozy front room — the spacious but sterile back room won't make you feel quite as calm as the first room's simple ceiling rugs and travel posters do.

Asmara wins in the presentation

department: Our family-style plate of the delicious, mild and buttery tebsi beef strips with onion (\$6.50), vegetarian combination (\$6.95), and meat combination (\$7.50) looked like a painter's palette of bright yellows, oranges and reds. The tastes matched the aesthetic brilliance: The potatoes in the vegetarian combination and the centerpiece salad were particularly good. The “natural drinks” (\$1.50-\$1.75), assorted combinations of honey, coconut milk, fruits, and juices, aren't easy to come by in Ethiopian restaurants and are a healthy alternative to Asmara's

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sickly sweet version of honey wine.

Zula's equally casual environs make consumption and conversation easy, and the menu of colorful entrées in the vegetarian and meat combination dishes are almost as enticing as Asmara's. If you can lift your eyes from the plate, notice the original art hanging on the walls.

Stepping upscale from the straightforward eateries in North Oakland, downtown Oakland's Fana does a chi-chi California cuisine version of Ethiopian food. Not to say that the food's bad in any way; it's just that the high ceilings, snow-white tablecloths, stained glass windows, and colonial lamps are a little distracting.

The vegetarian combination (\$8.75), a smattering of the many vegetarian selections on the menu, includes cabbage, spinach, peas, and lentils and comes in individual bowls rather than family-style on a bed of injera. Prawns and fettuccine on the menu indicate a yuppie departure from the norm. But don't let the laminated menu, fashion-conscious decor, and unusual selections dim your appetite: Foods from Fana are spiced with a pleasantly surprising originality — lentils with a hint of coriander, cabbage and spinach with ginger. The jellyroll-style injera appetizer katenya (\$3.50) salad, complete with peanut-sauce dressing, asparagus, broccoli, and cap of cold lentil salad, perfectly captures the earthy gourmet style of the food here.

SO, SAY the Bay Bridge collapses,

and you have no chance of making it over to Oakland's Shattuck-Telegraph Ave. East African wonderland, but you simply must find a stick-to-the-ribs-stomach-lungs-and-intestines Ethiopian dinner. Nyala, in San Francisco's Civic Center, would be the place to go. The restaurant offers self-serve lovers a shot at paradise with its vegetarian buffet (\$6.95). The veggie bar comes complete with a delicious fresh green salad and tangy mustard dressing, spicier-than-sin mushrooms, mild lentil and pea wats, sweet cooked cabbage, spinach that's unfortunately a bit coagulated, a piquant millet salad, plus other delicacies. A card near each dish on the buffet table provides clear explanations of the name and content of each item. I should also mention that the doro wat is extremely spicy and doesn't always come with the requisite egg and that Nyala also serves pasta though there was no pasta to be found on the night we visited; apparently the Italian influence wanes.

Another “nouvelle” Ethiopian hot spot is Rasselas, a fairly pricey supper club that's more bar than restaurant. Rasselas expands Asmara's front-room bar to its ultimate conclusion — there's plenty of room to luxuriate over beer, cigarettes, and live blues and jazz sounds from able musicians like Curtis Lawson and E.C. Scott. But don't expect the same comfort in the downstairs dining room. The seating is cramped, the servings relatively small, and the dinners — at approximately \$10 each — are barely filling and fairly forgettable in comparison to those of the cheaper Oakland restaurants.

If you've done the rounds and want an injera antidote without leaving the continent, try Bukka, an African restaurant that serves food from a broad collection of countries — Nigeria, Zaire, Rwanda — that does not include Ethiopia. Here the replacement for injera is a rich, semolina-based substance that looks like hardened Cream of Wheat cereal and sops up sauces ranging from the spicy peanut concoction of chicken karanga to the thick, amber egusi (\$7), a Nigerian vegetable/mangala/dry fish/palm oil concoction that baffles the tastebuds. Bukka's plantains and creamy spiced rice are filling starches in themselves — you won't be looking for dessert here.

But you wouldn't be looking for dessert in any of the other Ethiopian restaurants, anyway. The experience of eating Ethiopian food is a long, relaxing and bloating event, and if you need a jolt to push you back into the fast-paced urban streets, finish that meal with the Ethiopian version of java (found at Nyala, for one), mud-thick coffee that sends you back into the world with the appropriate angst. ▽

Blue Nile, 2525 Telegraph, Berk., 540-6777; Massawa, 1538 Haight, SF, 621-4129; Asmara, 5020 Telegraph, Oakl., 547-5100; Cafe Eritrea D'Afrique, 4069 Telegraph, Oakl., 547-4520; Zula Restaurant, 4929 Shattuck, Oakl., 654-2830; Nyala, 39A Grove, SF, 861-0788; Rasselas, 2801 California, SF, 567-5010; Bukka, 3109 Telegraph, Oakl. 428-9094.

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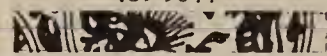
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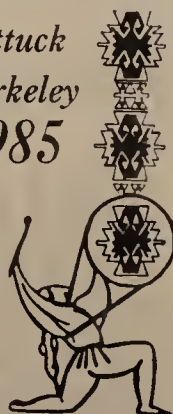
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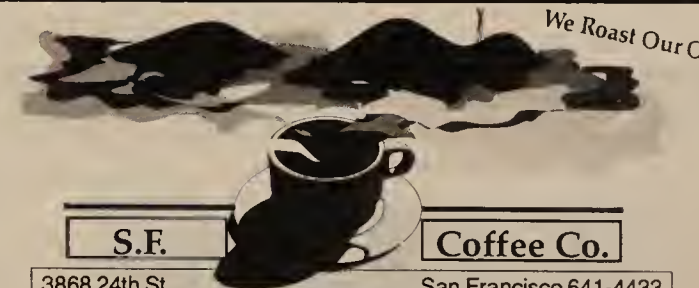
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BY JULIE SNYDER

BETTY CROCKER and I go way back. Decades ago, I took my first tenuous steps in the kitchen with her cookbook for children, torturing my family with such exotica as tuna burgers and stuffed celery fingers. Fortunately, her kid-sized volume had no photography — just a scattering of line drawings — so I could delude myself that my homely creations looked the way they were designed to look.

When I graduated from college, my grandmother presented me with the adult version of *Betty Crocker's Cookbook*, then in its fourth edition. The unspoken message from most grandmothers would have been: "OK, you've got your degree — now find yourself a husband." But not my Gram. She was arming me with a tool of independence, a culinary survival kit for living on my own. A liberated attitude on her part? Yes — but even more telling was the fact that she'd been exposed to my cooking skills, which hadn't progressed much beyond tuna burgers.

My adult *Betty Crocker* offered a new challenge. Every few pages featured a tiny photo of a dish I could use as a model, should I be inspired to prepare that particular recipe. I found myself selecting recipes for their lack of photographic representation so that the delusion of perfect preparation could continue. But by now my audience was adult and less forgiving than family about my atrocities with food. It wasn't long before I had to face the truth — I was a kitchen misfit. What a relief. Betty and I both retired and I eventually married a man who loves the kitchen enough for both of us.

MY RETIREMENT came none too soon, for food photography has taken a giant leap during the past decade. Food magazines tickle our appetites with luscious four-color spreads of artfully designed dishes. Television and print advertising dazzle our

senses with playful posturing of foods from hot dogs to caviar. Foodie calendars immortalize scrumptious edibles every month. And cookbooks sizzle with style, many with a full-page photo for every recipe.

If I were still cultivating my meager culinary talents, this photographic trend to tantalize would intimidate me right out of the kitchen, but for the rest of the world, the effect has been a sort of food mania. Culinary magazine sales are strong and cookbooks larded with four-color photography have been hot titles since the mid-1980s. James McNair's entertaining single-subject series and Amy Nathan's elegant *Openers, Fruits, and Salads* — all published by Chronicle Books in San Francisco — broke new ground nationally for high-quality paperback cookbooks with outstanding photography. And they're not being purchased just for cooking: With their dramatic and stylish presentations of food, some of the new breed of cookbooks are achieving coffee table status as well.

For me, behind all this fashionable food was always the question, "How do they make it look so good?" Once the irresistible image of a perfect prime rib had worked its wiles on my senses, I wanted to know just how I had been captured by a slick portrait.

I discovered that behind the scenes of all this photographic food seduction exists a small but growing number of professionals called "food stylists," who are responsible for arranging, cajoling, teasing, and manipulating displays of food into photogenic poses. For as long as food has been photographed commercially, someone on the set has had a hand in its presentation, but with today's emphasis on food photography as an art form, the demand is growing ever higher for specialists who are both artistically creative and technically skilled in food science.

Many food stylists work on a freelance basis, hiring out their ser-



Sandra Griswold styled this plate o' shrimp. It was photographed by Alan Rosenberg.

vices to photographers or advertising agencies to work on food photography for print and television ads, magazine and newspaper articles, brochures, and other collateral material. Cookbooks are another important market.

"Primarily, we're visualizers," says Sandra Griswold, a freelance stylist for the past 14 years. "We take a storyboard, a sketch, or a concept and turn it into three-dimensional reality. The primary goal is appetite appeal, prompting someone to respond, 'I'd eat that.'"

Sue White, who recently shared styling responsibilities with Griswold on the *California the Beautiful Cookbook* (scheduled for release this spring), takes the definition a step further: "There's a whole thought process involved. If you have a homey product like a pie, you may want to evoke the memories people have or wish they had about an earlier time. You find the right props — for example, a beautiful, weathered kitchen table — and the right lighting, which is the photographer's genius, to create the nostalgic mood that will in turn create appetite appeal."

That's the challenge: creating a 3-D image that, imprisoned on film, will nonetheless stimulate the senses to the mouth-watering point, just like real food.

REAL FOOD is where the process starts: Despite widely spread notions

to the contrary, food stylists are putting their craft to work on the real thing "99 percent of the time," according to Griswold. Of course, the government has had its say in the matter. "Material misrepresentation" of the product is prohibited, according to the Federal Trade Commission, which cracked down on the Campbell Soup Company in 1970 for putting marbles in its photographed vegetable soup, creating the illusion that it had more vegetables than it actually did.

"Truth in advertising is basically the bottom line," says Amy Nathan, food stylist and cookbook author. "You can't misrepresent the product to the point where it's falsified. On the other hand, we're spending an inordinate amount of time primping the product. If you spent that much time arranging your own food, it would look that good, too." Cookbook author/stylist/photographer James McNair believes there's a definite ethic involved, "but that doesn't mean I won't take a wooden skewer and separate my noodles so they'll show up better in the photograph."

A number of "enhancements" are generally considered acceptable by stylists to help food smile for the camera. For example, a spritz of water can bring wilting greens or thirsty fruit back to life, while a brush of oil revives dried-out meats. "In photography, you have to work with every-

thing dry to avoid smudging the plate, so you might towel dry a piece of fruit or meat to get it 'plated' the way you want and then moisten the surface by painting on whatever kind of liquid was there in the first place, like oil for an oil-based food or water for a sugar-based food," says Nathan.

A series of grill marks applied with a heated skewer is considered to be within bounds, as is propping up a flat-looking sandwich or rescuing a recipe from the bottom of a deep bowl with a small cardboard stage. Slightly undercooking foods that swell when they bake and wrinkle when they cool — like a turkey or baked potato — is a favorite tactic for more attractive presentation. So is dunking steamed green vegetables in ice water to stop the cooking process and fix the fresh green color, or holding out the beans from a pot of bubbling soup until the last minute to prevent peeling.

IN ADDITION to their own techniques for "romancing" food, stylists haul around a cache of tools in a fisher's tackle box or some similar container. The object? Be prepared — for anything from an errant hair to a sagging potato skin. The contents list of one stylist's toolbox reads like a survival kit for the culinary soldier: brushes, cotton swabs, rulers, tweezers, knives, butter curlers,

continued next page

WITH THEIR DRAMATIC AND STYLISH PRESENTATIONS OF FOOD, SOME OF THE NEW BREED OF COOKBOOKS ARE ACHIEVING COFFEE TABLE STATUS AS WELL.

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Catering is Our Specialty

Styling

continued from previous page

melon ballers, hibachi skewers, needles, thread, timers, thermometers (for meat, candy, freezer and oven), lemon zesters, pastry tubes and tips, spritzer bottles, eight different kinds of string, and a plastic ant, for when a little humor is needed.

And humor is often required — food styling is tough work. Days are long, deadlines are tight, lights are hot, and food can be very temperamental. Arranging food is only one ingredient of the stylist's job description. Also in the recipe is shopping for food, tracking down props, organizing and transporting heaps of gear to and from the photographer's studio, designing the setups for individual shots, prepping and cooking the food, consistently scrutinizing setups for flaws, and cleaning up. Many tasks involve multiples — surveying half a dozen markets for different types of food, scouring a dozen shops for prop selection, baking 15 pies for the perfect crust.

"A stylist has to be extremely organized," says Griswold. "You have to anticipate everything that somebody's going to ask for. A client may walk over during the middle of a shoot and say: 'I don't want potato chips, I want French fries. Can you make some up?' and you need to be prepared."

Organizing the camera equipment, lighting, props, and food design for a single photograph to the satisfaction of the photographer, client and stylist can take hours. The effort is collaborative in nature and stylists acknowledge that a good project results from a good team of people — with the emphasis on "team." That's why an average day on an advertising or cookbook shoot yields just three to four different shots, and why a food stylist needs to be part architect, part surgeon, part magician, and part diplomat.

STYLISTS AGREE that it's all but impossible for the average reader of a cookbook or magazine ad to appreciate the effort that's gone into the photography — most don't know that a beautiful arrangement of food doesn't naturally translate into a beautiful photograph. "What the camera sees is so different from what appeals to the eye," says Nathan. "You could walk up to a sumptuous display of food and take a picture and it would look really garish and ugly. Food photography requires such a small focus, such a small field of vision, such attention to detail."

"The camera isn't like the eye. The camera is not gentle; it is very harsh to food, magnifying every irregularity," adds Jerry Anne di Vecchio, food and entertaining editor at *Sunset Magazine*. Television photography is much more forgiving to food because the dynamics are different: The camera is moving and focuses on the product for only a split second, while the printed image is a static element that can be scrutinized at length.

Ask a half-dozen stylists to name the food that's the most difficult to work with and odds are they'll all scream ice cream. Before joining Ketchum Communications Inc. as food center manager more than two years ago, ice cream nearly did in Diana Torrey. The temperature hovered around 100 degrees during



This saucy plate was styled by Sue White. Photo by Alan Rosenberg.

the three-day commercial shoot, and the giant air conditioners imported to cool the studio went on the blink. "It was the most physically and mentally grueling shoot I've ever

been involved with. We worked 22-hour days. But we got the shots! Ice cream doesn't wait around for you."

On the flip side, some of the easi-

continued page 10

TWO DAYS IN THE LIFE OF FOOD STYLIST SANDRA GRISWOLD

A Typical Prep Day

6:45 am: Meet assistant at Marina Safeway to buy food and supplies (garbage bags, paper towels, etc.).

8 am: Head to Cal-Mart Market on California Street for flats of carrots, cases of other produce, sometimes fish and poultry.

9 am: Proceed to Real Food on Polk Street for unusual produce: yellow cherry tomatoes, baby carrots, vine-ripened tomatoes with stems.

10 am: Drop assistant off at studio to unpack and start prepping food.

10:15 am: Park at Sutter/Stockton garage. Armed with a legion of L.L. Bean canvas shopping bags, make the rounds of Tiffany's, Crate & Barrel, Williams-Sonoma, and Waterford to rent or buy props.

12:15 pm: Travel to Upper Market Street for more props at Beaver Bros., Pier 1, and Set Your Table.

1 pm: Head to Outer Sacramento. Scour Fillamento, Sue Fisher King, Forrest Jones, and Cottonwood for table linens, plates, glassware, flatware.

2:30-6 pm: Arrive back at studio with six to eight full

shopping bags. Check on status of food preparation. Start packing: props from own stock, just-purchased and rented props, cooking equipment, nonperishable food. Put perishable food in refrigerator. Pack cars (hatchbacks).

A Typical Shoot Day

6 am: Meet assistant at studio. Load all refrigerated food in cars (or in coolers, if going on location).

7-8 am: Usual call time to be on set. Unpack everything and set up in studio kitchen. Show food and props to client if not previously approved in preproduction meeting. Arrange first setup with "stand-in" food, while assistant preps "hero" food in kitchen.

9:30 am: Establish lighting, point of view, number of props. Take first Polaroid of setup. Adjust lighting, play with props, accommodate client requests for alterations as needed.

11:30 am: Shoot first setup.

(Between shots: Iron, arrange flowers, prep food for later in day.)

11:50 am: Compose second shot.

12:30 pm: Shoot second setup.

1 pm: Lunch.

1:30 pm: Third shot.

3 pm: Fourth shot.

4:30 pm: Pack up at photographer's studio.

6:30 pm: Return to studio. Unpack everything.

8 pm: Go home and prepare to start over again tomorrow!

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Styling

continued from page 11

est foods to work with are those that look good as they come from nature, like fruits and vegetables. "The challenge is finding 'hero' foods — the perfect potato or unblemished pumpkin — particularly when you're doing a Christmas shoot in July," says Torrey. "You end up calling Chile and Mexico for winter fruit."

It wasn't ice cream but a cold fish that caused James McNair to flirt briefly with disaster during the photographing of his *Salmon Cookbook*. One of two huge salmon posed on a three-layer sandwich of clear glass began to leak, its liquid oozing between the glass sheets. It took five people to juggle the juicy fish while McNair quickly cleaned all the glass. Lesson learned: "Diaper" underneath with a paper towel.

Styling for cookbook and magazine editorial photography poses its own set of challenges. While the styling for a print advertisement must meet client approval and accurately represent the product, a photo of cookbook or editorial cuisine needs to be consistent with the recipe. At *Sunset Magazine*, the dean of home and garden magazines, the approach is straightforward. "Our goal with food presentation is to show people what they're going to get as a result of their efforts," says di Vecchio. "You're cheating the reader if you don't tell them how to achieve what you've presented."

Says McNair, who handles food styling for his cookbooks: "My recipe is the main thing, and the photography is there to supplement it. I don't want readers to try and make a dish and have it look nothing like the photo, so I'm very realistic in my approach."

A RECENT New York Times article estimated that there are between several dozen and several hundred professional food stylists in the country, clustered in advertising and publishing meccas like New York, Chicago, Los Angeles and San Francisco. In the Bay Area there are only a handful — estimates range from 10 to 25 — who operate on an independent basis. The roads they traveled to become food stylists vary, but backgrounds in art, art history, food science, catering, and restaurant chef work are common. Compensation averages \$500 a day.

While many elements of food styling are often learned on the job (many established stylists recommend a two-year apprenticeship), for those interested in a more formal approach, the Bay Area has at least one course on the subject. The Tante Marie Cooking School in San Francisco is offering a five-day program, "Cooking for Food Stylists," April 15-19. Designed for individuals with no experience in food styling, it includes information on how to get into the business, styling techniques, and self-marketing. Cost is \$450.

So where do the leftovers from a food photography session end up? Sometimes the crew eats them. Sometimes a cookbook author nibbles. Sometimes the food is too tired to be edible. And often, the perfectly fine, real food gets donated to charity. ▼

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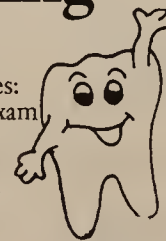
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master chef at work in our exhibition kitchen.



The cheese stands alone: Sotiris Kitrilakis, owner of Peloponnese, and some of his Greek imports.

It's Better With Feta

EXPAND YOUR CHEESE OPTIONS WITH THESE DELICIOUS GREEK CHEESES.

BY JANET HAZEN

MOVE OVER, Switzerland, France and Italy, and make way for the wonderful, enchanting cheeses of Greece. I recently had a chance to sample some newly imported cheeses at a Greek food- and wine-tasting celebrating the publication of *The Food and Wine of Greece* (Diane Kochilas, St. Martin's Press, 1990). As a cheese enthusiast from way back, I was impressed with the quality and sheer deliciousness of these Mediterranean cheeses. Each was distinctive and rewarding, and I decided that more people should know about these marvelous new imports.

Like everyone else, the people of Greece enjoy the pleasures of eating and drinking, and they include cheese in their diet on a regular basis. Cheese strainers from the early Bronze Age and tablets dating to 3000 B.C. depicting men making goat or sheep's milk cheese confirm the link between early European civilization and the love of cheese, and there are many written accounts that describe tradi-

tional dishes that use cheese as the main ingredient.

In present-day Greece, cheese is often drizzled with olive oil and served alongside fresh tomatoes, olives and bread. Certain cheeses are used in salads and hot dishes. Fresh soft cheeses are often eaten with fruit, much like yogurt. Most of the hard grating cheeses — as well as some of the slightly salty, firm-textured cheeses — are used for cooking, but both can appear on the table as an eating cheese, served with a good red wine and a bowl of olives.

Oakland-based Peloponnese, the primary importer of Greek food products in the Bay Area, has just embarked on a new project that will bring some of the finest Greek farm cheeses to America. A native of Greece and owner of Peloponnese imports, Sotiris Kitrilakis has made it his personal mission to introduce the wonderful farm cheeses from the countryside of Greece to the United States. He personally visits each farm

and has developed a relationship with individual farmers throughout the country. Kitrilakis seeks out only the highest-quality products during his intensive visits.

The relatively rough terrain of Greece is not suitable for raising or herding cows, but goats and sheep find the landscape perfectly acceptable, and their milk goes into most of the dairy products made in the country. All of the cheese imported by Peloponnese is made from sheep's milk and must be aged at least 60 days before it enters the United States.

While there are many different cheeses made throughout the country of Greece, Peloponnese gets most of its cheeses from farms in the Pindus mountain range, located near the border of Greece and Albania. All of these cheeses are considered organic, in part because the sheep have free run of the land and enjoy a diet that

continued page 14

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Feta

continued from page 12

consists entirely of natural products. In addition to the natural living conditions of the sheep, the cheeses are made as they were in the old days — without preservatives, chemicals or additives.

THE UBIQUITOUS sheep's milk cheese called feta comes to mind when most people think of Greek cheese. However, cooks, folks in the food business, and a few well-traveled souls might be familiar with kasseri or maybe even mizithra. In addition to these three standbys are manouri, kefalotiri and kefalograviera. The characteristics of these six cheeses run from hard and salty to soft, velvety and rich. Most can be served as table cheeses, and several are usually used in cooking.

There are five kinds of feta cheese made and sold in Greece: soft, medium, hard, varrelisio (or barrel feta), and telemes (tinned), which is made with yeast instead of rennin. Most feta produced in Greece is made from sheep's milk. This produces a creamier and slightly milder version than feta made with goat's milk. There are some very good feta cheeses made in Bulgaria, Denmark, Holland, the United States, and France, but they are quite often made with cow's milk, or a combination of cow and goat milk. The name is derived from the way it is cut into blocks and then sliced into large slabs — feta means "slice."

The excellent feta imported by Peloponnese is barrel-aged, which contributes to the creamy texture of the cheese. The barrel acts much like the cork in a wine bottle does for wine: It allows a small amount of air to mellow and balance the texture and flavor of the cheese, creating a luscious, flavorful, natural-tasting product.

Feta cheese is good just by itself, with a slice of rustic bread or crackers, with olives and tomatoes, or in a green or vegetable salad. Feta cheese melts well and is perfect for pizzas, pasta dishes, or baking.

Feta cheese is packed in a brine made with water, salt, and sometimes a few drops of milk. The cheese should be stored in the same brine, and most good cheese shops carry the product in this form. If you plan to use the cheese within a day or two after purchasing it, there is no need to store it in brine, but if you plan to keep it around for any longer than a couple of days, buy it with the brine or make your own at home by mixing a 10 percent salt-and-water solution with a couple of drops of whole milk.

If the cheese develops a creamy, slightly gooey exterior, simply scrape the outside off and use it for a spread, vinaigrette, or cooking. This part of the cheese is highly prized in Greece and is just as delicious, if not more so, than the firm interior.

Greek kasseri is radically different from the bland and one-dimensional domestic variety usually found in the United States. This

cheese is dipped in hot water, then kneaded and shaped or molded into wheels. It is firm and dense with a scattering of tiny holes and resembles Italian provolone both in flavor and texture. This cheese can be salty and pungent, so tasting the product before cooking with it or serving it as a table cheese is a good idea.

Kasseri is ideal for pasta dishes, grating into green salads, sprinkling over pizzas, or for certain baked entrées. It's often used for a popular

be stored in the refrigerator for one to two months.

Kefalograviera is a mild, firm cheese similar to Gruyère in both appearance and texture. It is an excellent table cheese and goes well with many foods. Pale gold in color, kefalograviera has a hard rind and small holes and is best served with bread, fruit, olives, or sliced, cured and smoked meats.

Peloponnese will be importing this cheese from the island of Crete, but currently they are getting it from the Pindus mountain range. Kefalograviera is a little more perishable than the older, saltier Greek cheeses and is best eaten within a week of purchase. Like all cheeses, try to get a piece from the larger wheel and store it in the refrigerator tightly wrapped in plastic until ready to use.

Manouri is the one cheese that might surprise you the most. Soft, velvety, mild in flavor, and luscious, this higher-fat cheese (50 percent butterfat) is made on the island of Crete and generally fetches a higher price than most other Greek cheeses. Fresh, young, and more perishable than the aged cheeses, manouri is made with very little salt and is very creamy and spreadable.

Manouri is used as a table cheese, and is oftentimes served drizzled with honey or with poached figs as a dessert.

It would be a good substitute for the very expensive, rich, and higher-fat French double or triple crème cheeses. Buy this cheese from a reputable cheese dealer, as it should be sold fresh and in good condition. It's best eaten within a few days of purchase and should be stored tightly wrapped in the refrigerator until ready to use.

ALL THESE cheeses are available at Andronico's, Euromarket, Whole Foods, the Pasta Shop, Macy's, and Creighton's. It isn't possible for every shop to stock every single cheese all the time, so if you're looking for one in particular, call ahead to make sure it's in stock.

It might be fun to have a Greek cheese-tasting, or a theme dinner with several traditional Greek dishes and wines. There are some exciting new Greek wines available now as well, and I think it's usually a good idea to pair wines and foods of one region with one another.

Before serving any kind of cheese, take the portion you want out of the refrigerator and bring it to room temperature for one to two hours before serving. This allows the true flavors to develop — it's difficult to taste anything if the cheese is too cold or too hot. Don't subject the entire piece of cheese to this warming and cooling cycle; it's not good for it. Personally, I leave almost all harder, aged cheeses at room temperature if I'm going to eat them within five days because I think the refrigerator ruins cheese, but you can decide for yourself.

A bowl of olives, roasted red peppers, fresh tomatoes, a couple of good cheeses, some bread, and wine is a romantic and soothing meal any time of day, especially now with all these new, exciting Greek cheeses. ▼

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Greek dish called saganiki, where slices of the cheese are lightly fried in olive oil and drizzled with fresh lemon juice. Buy kasseri directly from the larger wheel, and store it, wrapped in plastic, in the refrigerator for up to two or three weeks.

Mizithra, like kasseri, is relatively low in fat, registering 40 to 45 percent butterfat. Originally a whey cheese made from the byproducts of feta and kefalotiri, this cheese is sometimes made with an addition of whole fresh ewe's milk, which makes it a bit richer. Hand-molded and suspended to dry in the air, mizithra is white in color, fairly dry in texture, and can be aged long enough to be used as a hard grating cheese. It tends to be a little salty and full-bodied in the aged state, and mellow and soft when fresh.

A good way to use mizithra is in combination with milder, softer cheeses. It's also an excellent substitute for Parmesan, asiago, or aged provolone. Mizithra is traditionally used in skalsounakia, little savory pies made with cheese, greens and fresh mint. It can be stored at cool room temperature or tightly wrapped in plastic in the refrigerator for one to two months.

Kefalotiri, a yellow-colored cheese, is hard, sharp, tangy, and quite salty. It's perfect for grating over pasta or in rustic soups or bean dishes. Kefalotiri is made in the town of Kalpaki, which is in the Pogonio region in the Pindus mountain range. This cheese is dry salted and aged for at least three months. It gets its name from the shape — kefal means "head."

Low in fat and very flavorful, kefalotiri is also used for frying and serving with a squeeze of fresh lemon or a drizzle of olive oil. This cheese holds up well to robust foods and can

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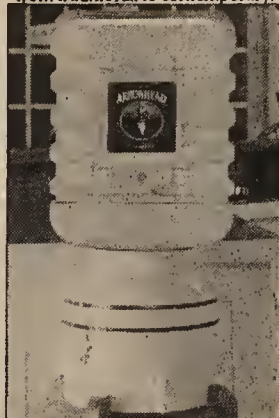
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German Oak Bavarian Restaurant 2257 Market Street, San Francisco. Featuring sauerbraten, echnitzel. Fresh fish, poultry and vegetarian moussake. Open 7 days, 5:00-10:00. Friday & Saturday until 11:00. Visa, Mastercard, Amex, Discover & Carte Blanche accepted. Reservations recommended. 861-9669.

INDIAN

Maharani 1122 Post St., SF. Curry & Tandoori prawns, fish, chicken and lamb. Visa, Mastercard, Amex. Reservations Recommended. Lunch 11:30am-2:30pm; Dinner 5pm-10pm, Friday & Saturday 5pm-10:30pm. 775-1988.

Meia 417 O'Farrell St. (next to SF Hilton). Delicious Gujarati and Rajasthani style Indian cuisine served graciously in immaculate traditional Indian surroundings. Lunch: Monday-Friday 11:30am-2:30pm; Dinner daily: 5:30-10pm. Visa, Mastercard, Amex accepted. Reservations recommended. 776-7171.

New Delhi Restaurant 160 Ellis Street, SF. The New Delhi restaurant is an authentic Indian experience. With a richly ornamented dining room befitting a Maharaja. And an exciting menu featuring a luscious array of chicken, lamb, and seafood delicacies. Lunch 11:30am-2:00pm. Dinner 5:30pm-10:00pm. Closed Sunday. Mastercard, Visa & Amex accepted. 397-8470.

Scenic India 532 Valencia Street. The best curries and tandoories in San Francisco. Very reasonable prices. 11:00-3:00 and 5:00-10:00. Mondays 5:00-10:00 (closed Monday lunch). Visa, Mastercard & Amex accepted. Reservations recommended. 821-7226.

INDONESIAN

Bali Restaurant 3727 Geary Boulevard. Like you've never tasted before! Try our sesame chicken, deep fried fish with brown sauce, curry prawns and Gado Gado. Tuesday-Friday 11:30am-10:00pm. Closed Monday. Visa & Mastercard accepted. 221-9811.

INTERNATIONAL

Val 21 995 Valencia (at 21st). Free range chicken, fresh fish, fresh desserts. Great weekend brunches. International flair in a smoke-free environment. Tuesday-Thursday 11:00-10:00, Friday 11:00-11:00, Saturday 10:00-11:00, Sunday 10:00-9:00. Visa and Mastercard accepted. 821-8822.

ITALIAN

Caffa Cozolino 300 Predita Ave., SF. Specializing in homemade Italian cuisine in cozy surroundings. Visa, Mastercard, Amex. Reservations yes. 285-6005 11:30am - 2pm lunch Monday - Friday, 5pm - 10pm dinner Sunday - Thursday, 5pm - 11pm dinner Friday & Saturday.

Il Giardino 215 West Portal Avenue. Fresh seafood, chicken, veal & pasta. Dinner 4:30-10:30 seven days a week. Visa, Mastercard & Amex accepted. Reservations recommended. 588-5700.

Milano Joe's 1175 Folsom (between 7th and 8th), SF. An Italian jewel in Soma. All dishes are made to order. Mesquite-grilled fish, fresh seafood, traditional veal specialties, beef, chicken and fourteen types of pasta. Open seven days. 861-2815.

Scuzzi 701 Folsom, SF. Italian pasta, calzone, antipasta and regional special selections. Visa, Mastercard, Amex, Diners Club. Reservations recommended. 957-0755. Sunday-Thursday 7am-12 midnight, Friday-Saturday 7am-1am.

Spuntino 524 Van Ness Ave. (at McAllister), SF. A wide variety of pizzas from an oak-fired oven, pastas, Italian sandwiches, pastries, gelati, espresso bar, breakfast. Monday 7am-10pm, Tuesday-Thursday 7am-11pm, Friday & Saturday 7am-midnight, Sunday 10am-9pm.

JAPANESE

Ebiou 1283 9th Avenue, SF. Authentic Japanese food and Sushi. Visa & Mastercard accepted. Lunch Monday-Friday 11:30-2:30. Dinner Monday-Wednesday 5:00-10:00, Thursday-Saturday 5:00-Midnight. Closed Sunday 566-1770.

MEDITERRANEAN

Cyrl's Restaurant 625 Polk Street at Turk. Offers a light Mediterranean menu designed around international cuisine. Available for special events. Monday-Friday, open lunch and dinner. Visa Mastercard and Amex accepted. 771-3500.

Night In Tunisia 1233 Van Ness Avenue, SF. Fine Tunisian and Mediterranean Cuisine. Lunch: Monday-Friday 11:30-2:30; Dinner: 7 Days, 5-11. Diners Club and Discover Cards accepted. Reservations recommended. 776-6861.

MEXICAN

Aljandora's 1840 Clement St., SF. Fine Spanish, Peruvian and Mexican cuisine. Paella, tapas, rabbit with peanut sauce. Visa, Mastercard, Amex, Diners Club. Reservations recommended. Monday-Thursday 5-11pm, Friday-Saturday 5-midnight. 668-1184.

Gaucho's Cafe 5295 A College Avenue, Oakland. Everything made fresh daily--gourmet burritos, tacos, tostades. 11am-9:30pm. 652-3402.

MOROCCAN

Marrakech 419 O'Farrell St (btwn. Jones & Taylor), SF. Romance, intrigue and mystery. Casablanca style. A relaxed and gracious dining experience from award-winning authentic cuisine. Mesmerizing belly-dancing daily. Every night 6-10pm. Visa, Mastercard, Amex. Reservations recommended. 776-6717.

PIZZA

Piro's Pizzeria Two locations: 2244 Taraval Street SF, 731-4545; 800 5th Avenue, 750-0221. Old style pizza. Hand spun crust for over 25 years! We deliver. Mon-Thursday 4pm-11pm, Friday & Saturday 11:30pm-12am, Sunday 1pm-10pm. Visa & Mastercard accepted.

POLISH

Paroglas Placental Polish & Jewish foods, homemade blintzes, knishes, perogies, cabbage rolls, kielbasa and beer bread. Monday-Friday 7am-8pm, Saturday 9am-6pm, Sunday 10am-5pm. 547-8400.

SEAFOOD

Hyde Street Seafood 1509 Hyde at Jackson, SF. Enjoy SF's freshest seafood dishes in a casual nautical atmosphere along the cable car line on Nob Hill. Reservations recommended. Dinner: Tuesday-Sunday 5-10pm. 928-9148.

Potrero Hill Seafood Grill And Bar 1469 18th Street (at Connecticut). Fresh seafood daily, easy parking, dining with a view. Daily specials featuring French - Thai influence. 10:30-11:00. Reservations recommended. Visa & Mastercard accepted. 647-6469.

South Pacific 2500 Noriega, SF. Intimate seafood restaurant, featuring fresh fish, shell fish, and delicious tropical drinks. Visa and Mastercard accepted. Reservations recommended. Lunch: Tuesday-Saturday 11:00am-2:30pm, Dinner: Tuesday-Saturday from 5pm; Sunday from 4pm. Brunch: Sundays 11:30am-2:30pm. Closed Monday. 564-3363.

Waist Coat Crab House 300 Third Street (at Folsom). Specialties include crab and fish. Visa, Mastercard, Amex and Diners Club accepted. Reservations recommended. Lunch Monday-Friday 11:00-3:00. Dinner Monday-Thursday 8:00-10:00, Friday-Saturday 6:00-11:00. Closed Sunday. 546-7282.

THAI

Bangkok Cafe 2845 Geary Blvd. (at Collins). The best of original Thai food. BBQ, seafood, sauteed, vegetarians, homemade curries. Low prices. Visa, Mastercard, Amex. Monday - Sunday, 11am - 10pm. 346-8821.

Mae-Thip Thai 524 Irving St., SF. Original Thai curries, fresh seafood and house specialties served in a relaxing atmosphere. Visa, Mastercard. Reservations recommended for 4 or more. 759-9644. 11:30am - 3:00pm Lunch, Monday-Saturday, 5:00pm - 10:00pm Dinner, seven days.

Marnae Thai 2225 Irving St., SF. Fine Thai BBQ and seafood. Spicy angel wings, crab meat noodles, garlic prawns and roll, a house specialty dessert. Visa, Mastercard, Amex. Reservations recommended on weekends. 11:30am-10pm daily, closed Tuesdays. 665-9500.

Royal Thai 951 Clement St., SF (386-1795), & 610 3rd St., San Rafael (485-1074). Exceptional roast duck curry and dancing prawns, very reasonable prices. Beautiful decor. Visa, Mastercard, Amex, Diners Club. Reservations recommended. 11:00am - 3:00pm Lunch Monday - Friday, 5:00pm - 10:00pm Dinner Seven days.

Thai Spice 1730 Polk Street, San Francisco. Some of the best Thai food the Bay Area has to offer in a relaxed, clean setting. Open daily from 11:30-10:00. Visa, Mastercard, Amex & Discover accepted. Reservations recommended. 775-4777.

Thai Thani 2127 Polk Street (at Broadway). Specializing in exotic Thai seafood and vegetarian dishes in a pleasant atmosphere. Lunch: Monday-Saturday 11:30-3:00. Dinner: Sunday-Thursday 5:00-10:30, Friday & Saturday 5:00-11:00. Visa, Mastercard and Discover accepted. Reservations recommended. 776-2954.

Thep Phanom 400 Waller, SF. Lovely decor, exceptional seafood. Try the spicy seafood, crying lady and thep hunsa. Visa, Mastercard, Amex. Reservations recommended for 4 or more. 7 days a week, 5:30-10:30pm. 431-2526.

Thep In 298 Gough Street (at Fell). Same family recipes as Thep Phanom, private rooms available. Lunch Monday-Friday 11:30-3:00. Dinner daily 5:30-10:30. 863-9335.

TURKISH

Cafe Marmara Turkish Cafe & Restaurant 1730 Shattuck Avenue, N. Berkeley. Eggplant and lamb specialties. Live entertainment, intimate dining. Visa, Mastercard, Amex, Diners Club. Reservations recommended. Lunch Tuesday-Saturday 11:30am-2:30pm; Dinner daily 5:30pm-10:30pm. 664-1985.

VEGETARIAN

Organic Cafe 1050 40th St., Oakland. Organic vegetarian cuisine prepared to macrobiotic standards. Breakfast 7-9 am, Lunch 11:30-1 pm, Dinner 5:30-7:30 pm. 653-6510.

Red Crane 1115 Clement St., SF. Casual dining, delicious vegetarian meals and Chinese seafood dinners. Visa, Mastercard. 7 days, 11:30am-10pm. 751-7226.

DAYS A WEEK

Dissin' Western distortion of the "Orient" Sat/9 In J. Robinson's *Sight Unseen*.

ronmental groups and equipment manufacturers, auctions, food and entertainment (Blues Disaster), rain on festival participants. Tonight through Sun/10, call for times of specific programs, Dominican College, Grand and Acacia, San Rafael. \$26/weekend; \$16/day. 771-0400.

'BERKELEY IN THE '60S' Now that the film's made the rounds through the country, it comes "home" for a repertory showing at the Red Vic and UC Theatre. Audiences who either lived through or participated in the protests, or now live in the progressive environment resulting from the '60s student protests, can fully appreciate the risks people like Mario Savio (a student leader), Huey Newton, and Allen Ginsberg took in butting up against Ronald Reagan's, UC Berkeley's and presidential authority. Tonight and Sat/9 at 7:10 and 9:30 pm, with additional shows Sat. at 2:15 pm and midnight, Red Vic Movie House, 1727 Haight, SF. \$5. 668-3994. Sun/10 at 11 am, UC Theatre, 2036 Shattuck, Berk. \$5. 843-6267.

g SPOT

by Susan Gerhard

When it comes to holidays, I usually ditch out. It's not that I have anything against crowds of frat boys downing green beer in the Marina on the 17th, it's just that, well, I'd rather rearrange my sock drawer than toast a pint to St. Pat and the Catholic church. But every once in a while, a holiday comes along that jolts me out of my cynicism, one that isn't based on colonialism, card and candy sales, or the sheer gullibility of the masses, a holiday like International Women's Day, which injects some revolution into the revelry.

Back at the turn of the century, when a group of scheming Socialist Party women cooked up the idea for the yearly meetings (of both men and women) on "womens issues" — the vote, union organizing, prostitution — that developed into our present day IWD celebration, no one really hoped to market Hallmark cards off the deal. In fact, capitalism was something these organizers wanted to crush, along with the low wages and unsafe working conditions that went with it, according to the information in Pam Allen's pamphlet on International Women's Day history (thanks to Marta at the Women's Building for the info). Their world-wide women's day was an attempt to give women the power to vote by drawing attention to the struggle — at the time, mainly a white women's struggle.

Rumor has it that these lofty goals have disintegrated in parts of the globe: Men in the Soviet Union purportedly treat IWD as a Secretary's Day of sorts, giving women pats on the back (or butt) for being such damn good help. No thanks: It was actually Russian women that gave IWD its final push, when, on March 8, 1917, according to Allen, demonstrators made demands that sparked the strikes and riots leading to the czar's overthrow. The czar's long dead, but we've got George Bush, the anti-abortion movement, and Camel cigarette billboards to fell, and, thank Goddess, a holiday to do it on.

You couldn't conjure up a better voice for the socialist spirit of the weekend than Lillian Allen, a Jamaican-born Canadian dub poet whose reggae stories of birthing, rape and immigrant rage at once hypnotize and educate audiences. Part rabble-rouser,

continued next page

A selective guide to Bay Area events by Susan Gerhard

8

friday

I THINK I LOVE YOU No more dissin' disco and David Cassidy, it's straight ahead nostalgia. Now that we're gaining a safe 20-year distance from the bell bottom/bad drug joke/mood ring heyday, you can finally shelve the superiority trip. *Spirit of '76* takes you right past that threshold of embarrassment and onto the psychedelic release of laughter, with starring appearances by none other than Leif Garrett, Olivia d'Abo, David Cassidy, Geoff Hoyle and Redd Kross's Jeff and Steve McDonald, and cameos by the Kipper Kids, Devo, and others. See First Run listings for showtimes and theaters.

SPEAKING OF REVIVALISM Travel back yet another decade, and another after that, and you've got the sounds of the **Sonoma County Folk Festival**, a weekend of traditional and not-so-traditional American folk music from the likes of Joan Baez, the David Grisman Quintet, David Maloney, Suzy and Eric Thompson, Mary McCaslin, Bryan Bowers and Kenny Hall. Tonight, the festival opens with a Cajun dance at 8 pm. Saturday's folk dance and instrumental workshops and mini-concerts end with the Joan Baez show at 7:30 pm, and Sunday also features workshops, with an evening show at 5:30 pm. Luther Burbank Center for the Arts, 50 Mark West Springs, Santa Rosa. \$39/three days; \$34 two days; \$9/Friday dance; \$19/Sat.-Sun. evening shows. 762-BASS.

SLIDE PROJECTORS symbolize some of the most insufferably boring moments of our lives — overlong travel stories, never-ending art history lectures, and dry presentations. Somehow, the artists of *The Projected Image* exhibit, including Dorit Cypis,

Carolee Schneemann, Jim Melchert and Krzysztof Wodiczko, have salvaged the medium from its more mundane uses, creating new forms of narration. Jim Melchert's *Changing Walls* compares the projector's repetition with the banal routine of painting a surface; Dorit Cypis' *X-Ray (altered)* overlaps projected images of a family and historical paintings with photographs of the artist looking at and touching her body. The permutations are endless. Tonight's panel, *Imaging Our Erotics*, with performance artists Dorit Cypis and Carolee Schneemann, and writer Kathy

Museum of Modern Art, 401 Van Ness, SF. \$4. 863-8800.

OPEN SCREENING Bring your 16mm and Super-8mm reels, and 3/4" VHS tapes to Film Arts Foundation's quarterly open screening, and let your short work speak for itself. Get there early to get on the 90-minute playlist. Door opens at 7 pm; films at 7:30 pm, Film Arts Foundation, 346 9th St., 2nd Fl., SF. 552-6359.

BARBARA MANNING'S moved up a scale in the world of rock criticism — Village Voice's Joe Levy called her work "brooding, un-



The Andrew Sisters, reborn with punk and frizz in *BETTY* Sat/9.

IF BETTY CROCKER HAD A SENSE OF HUMOR she still would have nothing to do with the cabaret trio that goes by the same first name.



Spend Sun/10 with Horton Foote's *Convicts*.

Acker, examines feminist erotica as a tool of change. 7:30 pm, SF Art Institute Lecture Hall, 800 Chestnut, SF. \$5. 771-7020. Exhibit runs through May 5, Tues.-Fri., 10 am-5 pm, Thurs., until 9 pm, Sat.-Sun., 11 am-5 pm. SF

flinching, scary ... Lou Reed and Rosanne Cash rolled into one" before the Feb. 23rd Knitting Factory show. Tonight, she and the **SF Seals** preview songs from her upcoming *One Perfect Green* Blanket album in this Heyday Records

showcase; folk-psychedelic Viva Saturn opens. 10 pm, I-Beam, 1748 Haight, SF. \$5. 668-6023.

FASHION UPDATE Though canceled a few months back, **Gary Walker's From This Moment On**, an AIDS benefit fashion spectacle, finally hits the DNA and Colossus clubs, with performance art-fashion interpretations of cuts from the *Red, Hot and Blue* Cole Porter collection. Twice diluted, you couldn't say the Cole Porter spirit of the whole thing is particularly strong, but it should be an lively parade down the runway. Proceeds go to the Aris Project Food Basket of Santa Clara, the Godfather Service Club, and Rita Rockets Ward 5a Sunday Brunches of SF. 9 pm, DNA Lounge, 375 11th St., SF. \$7; Sat/9, call for time, Colossus, 1015 Folsom, SF. \$12. (408) 298-6861.

TAKE ME TO THE RIVER It might not be completely water-depleted this week. The scarce substance is the subject of this **Friends of the River Conference, Making Waves**, a conference concentrating on water conservation and recreation. It opens up with Gary Snyder tonight at 8 pm, reading from his "Mountains and Rivers Without End" poem cycle and his recently finished book, *The Practice of the Wild*. Exhibits by envi-

ronmental groups and equipment manufacturers, auctions, food and entertainment (Blues Disaster), rain on festival participants. Tonight through Sun/10, call for times of specific programs, Dominican College, Grand and Acacia, San Rafael. \$26/weekend; \$16/day. 771-0400.

'THIS IS FOR LA RAZA' The Chicano Secret Service, SF Mime Troupe, Carlos Munoz Jr., Enrique Ramirez, Dan Silva, rappers, and other musicians put their heads and hearts together in an evening of "culture and thought" against the U.S. war-mongering mentality. 7 pm, Victoria Theater, 2961 16th St., SF. \$3-\$10. 621-8931.

OUT OF THE CENSORS' VAULTS and into the public domain, the Pacific Film Archive series of Czechoslovakian films, **The Banned and the Beautiful**, brings out films rereleased following the Czech "Gentle Revolution" of 1989. Tonight's *Diagnosis 322* at 7 pm follows an ill man's awakening to beauty and *Lilies of the Field* at 9:15 pm shows a Slovakian village in the



Lillian Allen speaks her mind.

Continued from previous page

Allen's "Why Do We Have to Fight" and "Riddim an' Hardtimes" are not subtle subversions, they're screaming coups in the mainstream music world, where Allen's two Juno awards (the Canadian equivalent of the Grammy) place her solidly at the top of her genre. Her dub poetry style, a combination of stripped-down reggae rhythms and well-chosen words in *patois*-English, topples the numbing noise of some pop reggae.

Although she usually entrances free-moving crowds into soul-swaying dance, this Saturday at Oakland's Calvin Simmons Theater, Allen plays to a seated audience (call 835-1445 for tickets). It looks like the physical interpretation of Allen and her Revolutionary Tea Party Band's dub poetry is left to the able bodies of the Harambee Dance Ensemble, while the constrained masses might just have to swallow the urge to jump around freestyle and sway in place.

But don't get too comfortable in those theater seats — there's more than one opportunity for marching and mouthing off on this International Women's Day weekend. Women gather Fri/8 at 5 pm at Justin Herman Plaza for further "antiwar" chanting on their way up Market Street — those insidious wars on health care, education and housing caused by the government's lack of funding haven't just disappeared in the desert sands. Afterwards, women in "Women's Voices for Peace, Justice and Equality" at 8 pm at the Women's Building speak their minds on the subjects. Starhawk takes care of the mythical aspects of the day in her lecture after a screening of *The Burning Times*, a film which unravels the history of antipagan, antiwoman and antiwitch hysteria, Fri/8 at noon in Conlan Hall at City College (239-3580). Brava for Women in the Arts! (641-7657) goes full throttle with two gatherings at Life on the Water: *Scream! Women Artists Against the War* Fri/8, and the mammoth *Brava! Benefit Marathon* Sat/9, with every Bay Area woman performer you can name, plus a few you can't, in 10 hours of dancing, reading, music-making, and partying. Some women on the list? Try Ellen Sebastian, Dorothy Allison, Genny Lim, Pamela Z, Anne Galjour, Naomi Newman, and Liz Ozol, for starters. Makes me tired just thinking about it, but not too tired to lace the old boots and get out on the streets. ■

troubled post-WWII years when soldiers returned from war without jobs or land, a familiar problem for post-Vietnam America. Pacific Film Archive, University Art Museum, 2625 Durant, Berk. \$6 double bill; \$5/film. 642-5249.

SENSUAL SCENES The film bookers walk you over the edge of a steep sensuality cliff with a *Henry and June* and *The Unbearable Lightness of Being* double feature. After Henry, Anais and June titillate the mind and body with their pained dilemmas at 1:15 and 7 pm, Thomas' heavy quandaries in *The Unbearable Lightness of Being* at 3:50 and 9:30 pm might almost be a relief. Castro, Castro at Market, SF. \$6. 621-6120.

DON'T GET MAD One of the "fastest cartoonists in the world," according to the venerable *World Encyclopedia of Comics*, *Mad Magazine* cartoonist Sergio Aragones whips off some angry masterpieces and discusses his process today, alongside the Cartoon Art Museum's current exhibit "Humor in the Jugular Vein, The Art and Artists of Mad Magazine." 1-4 pm, Cartoon Art Museum, 665 3rd St. (at Townsend), SF. \$3. 546-9481.

POST-COLONIAL FILM AND VIDEO Other Cinema's collection of films attempts to deconstruct Western voyeurism and introduce a new kind of ethnographic filmmaking with Jonathon Robinson's layered montage footage in *Sight Unseen*, and Nidhi Singh's new film on East Indian lesbians and gays, not to mention an abhorrent group of exploitation shorts meant for intellectual finger-shaking on the "exotic" and dehumanized Orient. 8:30 pm, Artists Television Access, 992 Valencia, SF. \$5. 824-3890.

ANYTHING BUT A BLUBBER-FEST This whale-watching weekend decries the sins of 19th century harpoonists, while pouring plenty of wine and dishing up the chowder. *The 9th Annual Mendocino Whale Festival* boasts a collection of activities befitting the largest mammals alive, ranging from educational exhibits like the WhaleBus from the Whale Center in Oakland, to the aforementioned chowder fest and art gallery wine tastings, plus whale-sighting trips. Today and Sun/10, call (707) 964-3153 or (800) 7-COAST-0 for more information.

PUMP UP THE BLOOD VOLUME Learn some vital life-saving skills for free today in *CPR Saturday*, a day of lessons on techniques of chokesaving, rescue breathing and CPR. 9 am-4 pm; call CPR-8328 for locations.



Heaps o' corruption in Mark Mori and Susan Robinson's *Building Bombs* Mon/11.

THE UNCATEGORIZABLE funk-jazz-ripping rap sounds of *You and What Army* join *Eskimo's* peanut-butter-inspired fusion tonight. 10 pm, El Rio, 3158 Mission, SF. \$5. 282-3325.

SPEAKING OF REVIVALISM See Fri/8.

TAKE ME TO THE RIVER See Fri/8.

'BERKELEY IN THE '60S' See Fri/8.

A LONG JOURNEY FOR ULRIKE OTTINGER, an evening's exploration into China for us. In four-and-a-half hours, Germany's postwar lesbian filmmaker finds new ways to view a culture outside her own experience. Cinematheque's *China. The Arts — The People, A Travel Log* opens a week of Ottinger films in the Bay Area, beginning tonight at the SF Art Institute and moving to the Castro Mon/11-Thurs/14, with screenings of the lesbian pirate adventure *Madame X* Mon/11 at 9:10 pm, *Johanna D'Arc of Mongolia* Wed/13-Thurs/14 at 8 pm, with matinees Wed. at 1 and 4:30 pm, plus others. Tonight at 7 pm, SF Art Institute, 800 Chestnut, SF. \$5. 558-8129. Mon/11-Thurs/14, Castro, Castro and Market. \$6. 621-6120.

HAPPY BIRTHDAY HORTON Coffee and *Convicts* start out this day-long tribute to play-and-screenwriter Horton Foote. The to-be-released film with Robert Duvall, James Earl Jones and Lukas Haas plays at 10 am, followed by an 11:45 am screening of *Courtship* (both at the Kabuki) and moving onto a 3 pm production of ACT's *1918* (at Stage Door Theater) with a 5 pm discussion and 6 pm cake-and-champagne party. AMC Kabuki Theatre Complex, Fillmore and Geary, SF; Stage Door Theater, 420 Mason, SF. \$25 films; \$50 films, play, discussion and party. 749-2ACT.

TAP INTO SOME JAZZ DANCE in today's *Jazz on Tap 1991* program. Wayne Doba joins the 10- and 13-year-old sisters Colton and Colton, plus Rusty Frank and Patti Meagher accompanied by pianist Gus Gustavson with bassist Al Obidinski. 2 pm, Florence Gould Theater, California Palace of the Legion of Honor, 34th Ave. and Clement, SF. Call for price. 750-3614.

JEWISH PEOPLE OF THE WILD, WILD WEST can't be corralled into stereotypical descriptions. Cheyenne-born Penny Wolin's photographs in *Diaspora: The Jews of Wyoming* is a selection of oral interviews and images that recounts the hardships of early generations, and address the balance between "cowboy" culture and Jewish identity. Opens today at 2 pm, and runs through May 5, Sun.-

Thurs., 10 am-4 pm. Judah L. Magnes Museum, 2911 Russell, Berk. 849-2710.

JOHN JANG AND THE PAN ASIAN ARKESTRA are back from a pan-European journey with premieres of new works, "Bruce Lee!" "A Tone Parallel to Chinatown" and "Prayer for No Blood Oil" with flautist composer James Newton, poet-performer Genny Lim, and Jang's own students from the Cameron

House Music Program. 8 pm, Life on the Water, Bldg. B, Fort Mason Center, Buchanan at Marina, SF. \$15. 776-8999.

SPEAKING OF REVIVALISM See Fri/8.

TAKE ME TO THE RIVER See Fri/8.

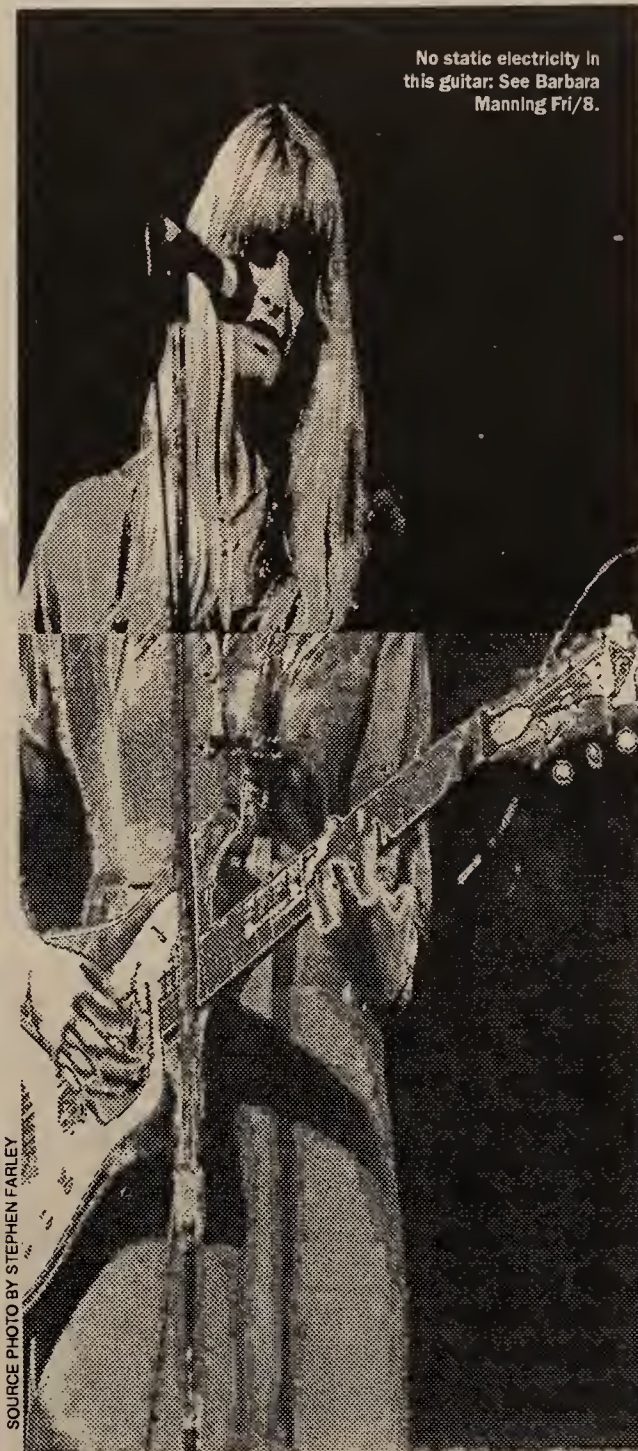
'BERKELEY IN THE '60S' See Fri/8.

ANYTHING BUT A BLUBBER-FEST See Fri/8.

CRAZED WOMEN We've all been on the brink: Filmmaker Allie Light talks about women who've weathered some hard crises in a lecture and showing of her video *Dia-*

looks at the impact of the Savannah River Nuclear Weapons Plant on its workers and includes unsettling information about things like cardboard boxes full of contaminated objects being thrown into burial pits. 10:30 pm, KQED Channel 9.

'THE ISSUES AT HAND,' according to this politically charged collection of video works, are homelessness, redwood destruction, nuclear threat, the Gulf War, and shameless TV preachers. See these New American Makers-presented works by Bob Paris, Carla Leshne, Magda Cregg, Scott Davey, and Atrium Productions. 7 pm, Opera Plaza Cinema, 601 Van



SOURCE PHOTO BY STEPHEN FARLEY

logues With Madwomen. 7 pm, Arts Extension Building, Rm. 163, City College of SF, 50 Phelan, SF. Free. 239-3580.

SAM BRYSON BENEFIT Help out Kent Bryson, a jazz drummer who's suffering from the death of his wife in a car accident last December, by taking in some jazz tunes for the sake of his son. The *Warren Gale Quintet* with Wayne DeSilva opens at 9 pm. Peck Allmond Group plays at 10:15 pm, and a jam session follows at 11:30 pm. Pearl's, 256 Columbus, SF. \$6. 824-4932.

DROPPING BOMBS ON THE BOMB INDUSTRY by showing just how corrupt bomb builders are, Mark Mori and Susan Robinson's independently produced documentary film, *Building Bombs*,

Ness, SF. \$5. 695-2904.

'LADY WITH A SONG' Jazz-blues-pop vocalist Nancy Wilson has some faultless phrasing and great crowd control — don't miss one of her six nights. Tonight through Sun/17, 8 and 11 pm, Kimball's East, 5800 Shellmound, Emeryville. \$20-\$24. 658-2555.

FILMMAKER ROB NILSSON hopes the '80s anesthesia wears off soon, but does as much as he

can to jolt audiences from passivity, with films like his upcoming *Hope for the Fourth Ace* on the homeless. See a glimpse of the film, along with Nilsson's comments, and wait around for a Komotion concert with English underclass and Citizen Fish at 11 pm. Words and film at 8 pm, Klub Komotion, 2779 16th St., SF. Tickets at the door.

JOHN O'KEEFE'S CARNIVAL NIGHTMARE called *Jimmy Beam* gets restaged for the first time since it premiered at the Magic Theatre in 1973, with David Barth in the title role as Jimmy in a swirl of sideshows, sad stories, and carnival madness. Previews today through Fri/15; opens Sat/16, and runs Thurs.-Sun. at 8 pm through April 21. Intersection for the Arts, 446 Valencia, SF. \$8-\$10. 626-3311.

CRANKIN' With momentum from his recent 40-city tour with Jack DeJohnette, Herbie Hancock, and Dave and Pat Metheny, *Dave Holland* brings his bass bravado to Oakland with a quartet composed of himself, Steve Coleman on alto sax, Kevin Eubanks on guitar, and Marvin "Smitty" Smith on drums. Tonight at 8 and 10 pm, Fri/15-Sat/16 at 9 and 11 pm, Concepts Cultural Gallery, 480 3rd St. (off Broadway), Oakl. \$13-\$15. 763-0682.

MORE THAN A MOVEMENT It's drums and politics — the *American Indian Movement* provides the percussion, and Pack of Wolves, rapper Michael Franti, and Ogie Yocha add the rest for this benefit for the Leonard Peltier, an American Indian political prisoner. 9 pm, Ashkenaz, 1317 San Pablo, Berk. \$6-\$10. 648-3969.

CROSSING BORDERS The "bad-news border," where Mexican and American cultures collide, and government forces patrol for illegal immigration, was once fluid undivided region. Today's panel on border culture, *Border Crossings*, with performance artist, journalist and actor Guillermo Gomez-Pena, filmmaker Isaac Aronstein, Studio 24 director Mario Pinedo, anthropologist Lucia Ann McSpadden, and Radio Bilingue director Hugo Morales, addresses the crosscultural sensibilities of the region. 7:30 pm, Eye Gallery, 1151 Mission, SF. Call for price. 431-6911.

'I WANNA FUTURE' Don't we all. *Hank Hyena* puts forth his dreams in mutated physical form in tonight's opening for Footwork's spring series. Tonight and Sat/16, Fri/22-Sat/23 at 8:30 pm. Footwork, 3221 22nd St., SF. \$8. 824-5044.

The Bay Guardian is happy to consider listing your event in our calendar section. For your performance to be included in the entertainment listing or in the Eight Days a Week Section, we must receive complete written information by Tuesday one week before publication. We regret we can't accept listings over the phone. We welcome photographs for possible inclusion, but can not be responsible for their return. Address your notices to: *Calendar, SF Bay Guardian*, 520 Hampshire St. 94110

ROSANNE CASH



A MESSAGE FOR EVERYONE

“★★★★ *INTERIORS* is a great record”
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“One of three or four great singer songwriters
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MANAGEMENT: WILL BOTWIN FOR SIDE ONE MANAGEMENT.

ROSANNE CASH INTERIORS

including:
What We Really Want/Real Woman
I Want A Cure/Dance With The Tiger



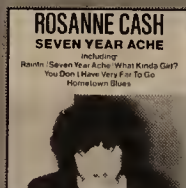
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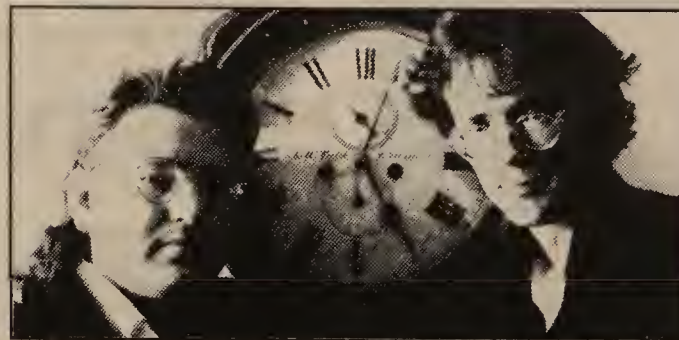
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KKHI Program Highlights

FRIDAY, MARCH 8 • 8 PM
ST. LOUIS SYMPHONY ORCHESTRA:
GERSHWIN: An American in Paris.
BEASER: Piano Concerto (Pamela Mia Paul-World premiere). BEETHOVEN: Symphony #5 in C, opus 67. Leonard Slatkin, conductor. (Digital Audio)

SATURDAY, MARCH 9 • 10:30 AM
NEW YORK METROPOLITAN OPERA:
STRAUSS: "Der Rosenkavalier" with Mechthild Gessendorf, Tatiana Troyanos, Barbara Kilduff, Luciano Pavarotti, Gottfried Hornik, Aage Haugland. James Levine, conductor. (Live broadcast)

8 PM
DETROIT SYMPHONY ORCHESTRA:
ALL-TCHAIKOVSKY: Marche Slave; Symphony #5 in E. Gunther Herbig, conductor. (Digital Audio)

SUNDAY, MARCH 10 • 9 AM
ST. PAUL SUNDAY MORNING:
CLEVELAND QUARTET. MOZART: String Quartets #14 in F, K. 387 & Quartet #15 in D, K. 421. (Digital Audio)

1 PM
SAN FRANCISCO SYMPHONY ENCORE:
DUTILLEUX: Metaboles. TAKEMITSU: A String Around Autumn (Geraldine Walther, viola). STRAVINSKY: "The Firebird". Kent Nagano, conductor. (Digital Audio)

7 PM
OPERA HOUR:
"Zarzuela Arias & Duets" with Placido Domingo & Pilar Lorengar; ORF Symphony Orchestra/Garcia Navarro.

8 PM
GREAT FESTIVALS:
(VIENNA FESTIVAL, 1990)
SCHUMANN: Six pieces in Canonic Form & Piano Quintet in E-flat, opus 44. MOZART: Piano Quartet in E-flat, K. 493. BRAHMS: Piano Quintet in F, opus 34 (movement). Vienna Schubert Trio, wind Julian Rachlin, violin & Gerard Causse, viola. (Digital Audio)

MONDAY, MARCH 11 • 8 PM
CLEVELAND ORCHESTRA:
ZWILICH: Oboe Concerto (John Mack). BRUCKNER: Symphony #5 in B-flat. Christoph von Dohnanyi, conductor. (Digital Audio)

TUESDAY, MARCH 12 • 8 PM
SAN FRANCISCO SYMPHONY:
MOZART: Overture to "Don Giovanni", K. 527 & Sinfonia Concertante in E-flat. HAYDN: Trumpet Concerto in E-flat & Symphony #56 in C. (Soloists from the Orchestra). Christopher Hogwood, conductor. (Digital Audio)

WEDNESDAY, MARCH 13 • 8 PM
CHICAGO SYMPHONY ORCHESTRA:
MOZART: Piano Concerto #24 in C, K. 491 (Radu Lupu). SCHMIDT: Symphony #3 in A. Neeme Jarvi, conductor.

THURSDAY, MARCH 14 • 8 PM
BALTIMORE SYMPHONY ORCHESTRA:
BERLIOZ: Overture to "Benvenuto Cellini". ROUSE: The Surma Ritonelli. MILHAUD: La Creation du Monde. David Zinman, conductor. (Digital Audio)

The Classical Stations

KKHI
95.7 FM/1550 AM

Art

A complete listing of gallery and museum openings in the central Bay Area.

BRIAN ALLEN Black-and-white photographs of sled-dog teams. Through April 5. Mon.-Fri., 8 am-7 pm; Sat., 8 am-1 pm. UC Extension, 55 Laguna, SF. 861-6833.

'ARGENTINE FOR SIX' Paintings and mixed-media works by Fernando Fazzolari, Eduardo Medici, Carlos Uria and others. Through March 30. Tues.-Sat., 11 am-6 pm. Gallery Imago, 619 Post, SF. 775-0707.

STEVEN BARATZ "Nude Landscapes," black-and-white photo-montages. Through April 10. Daily, 2 pm-2 am. Moby Dick, 4049 18th St., SF. 863-3353.

'BACKROADS AND BYWAYS OF AMERICAN WEST' Photographs by seven artists. Through April 11. Tues.-Sun., noon-5 pm. Gallery Concord, 1850 Gateway, Concord. 671-3400.

BANNER EXHIBIT Banners from Vermont's Northeast Kingdom. March 8-17. Thurs.-Sun., noon-6 pm. Cheap Art Store, 537 Divisadero, SF. 775-7935.

CRAIG BARBER Pinhole camera photographs. March 12-April 19. Call for hours. UC Extension Center Galleria, 55 Laguna, SF. 861-6833.

TERESA BOOTH AND ANN CARTER Oil paintings on wood by Booth and new acrylic works by Carter. March 12-April 6. Tues.-Fri., 10:30 am-5:30 pm; Sat., 11 am-5 pm. Braunstein/Quay Gallery, 250 Sutter, SF. 392-5532.

MATT BULT AND KLAUS FUSSMAN Paintings and drawings by Fussman and sculpture by Bult. March 12-April 6. Tues.-Fri., 11 am-5 pm; Sat., noon-4 pm. Campbell-Thiebaud Gallery, 645-647 Chestnut, SF. 441-8680.

JAIME CAMACHO Watercolors and acrylics. March 10-April 6. Tues.-Thurs. and Sat., 10 am-4 pm; Fri., 10 am-1 pm. Oakland Art Assn., 3740 Grand, Oakl. 839-9997.

CUT GLASS More than 50 American-made pitchers, bowls, and other glass objects from various American collections. March 9-June 23. Wed.-Sun., 10 am-5 pm. De Young Museum, near 8th Ave. and Kennedy, Golden Gate Park, SF. 750-3600.

JAY DODSON Photographs. March 11-April 28. Mon., Wed., Fri., 10 am-6 pm; Tues., Thurs., noon-5 pm; Sat., 10 am-2 pm. Footwork Studio, 3221 22nd St., SF. 824-5044.

ABBE DON Interactive videos. March 10-May 5. Sun.-Thurs., 10 am-4 pm. The Judah L. Magnes Museum, 2911 Russell, Berk. 849-2710.

FRANK DUVEINECK Paintings and works on paper. Sun/10, 2-5 pm. Syntex Gallery, 3401 Hillview, Palo Alto. 948-4690.

LINDA FLEMING Sculpture. Through March 30. Tues.-Fri., 10:30 am-5:30 pm; Sat., 11 am-5 pm. Rena Bransten Gallery, 77 Geary, SF. 982-3292.

FORT MASON SCULPTORS Sculpture by local artists. Through March 17. Sat.-Sun., 11 am-5 pm. Jack London Village Exhibition Hall, 30 Jack London, Oakl.

'GIVE PEACE A CHANCE' Photographs of folk and rock stars. Through March 24. Mon.-Fri., 9 am-7 pm. The San Francisco Mart, 1355 Market, SF. 552-2311.

RENE GRUAU Original graphics. Through April 1. Call for hours. Circle Gallery, 140 Maiden, SF. 989-2100.

TOI HOANG Works in various media. Mon.-Fri., 9:30 am-4 pm; Tues., Wed., and Thurs., 6-8 pm; Sat., noon-4 pm. Student Union, San Jose State University, San Jose. (408) 924-6330.

'THE HUMAN MARK' Drawings by Robert Combs, Minoru Ohira and others. March 12-April 26. Mon.-Fri., 1-5 pm. Yerba Buena Gardens Cultural Center, 211 Brannan, SF. 512-1000.

JAPANESE AND JAPANESE AMERICAN WOMEN'S ART Works by Kyoko Asano, Junko Chodos and Hitomi Kishino. March 14-May 4. Tues.-Sat., 10 am-6 pm. Gallery Sho, 315 Sutter, 5th fl., SF. 291-9637.

JONG KIM Molded hands on slit and punctured canvases. Through March 30. Call for hours. Galeria Museo, Mission Cultural Center, 2868 Mission, SF. 821-1155 or 567-5598.

MILTON KOMISAR AND RICHARD WILSON Color field paintings by Wilson and a programmed light sculpture installation by Komisar. March 14-May 4. Tues.-Fri., 10 am-6 pm; Sat., 11 am-5 pm. Victor Fischer Galleries, Hills Plaza, 350 Steuart, SF. 777-0717.

'LANDSCAPES AND VISIONS' Works in various media by Dozier Bell, Paul Harcharick, James Murray and Olga Seem. Through April 6. Tues.-Sat., 10:30 am-5:30 pm. Olga Dollar Gallery, 210 Post, SF. 398-2297.

'MEDLEYS OF TALENT' Works by various artists. March 13-April 21. Wed.-Sun., noon-5 pm. 765 Portola, Portola Valley. 851-0332.

'NARRATIVE IMAGERY' Portfolios of 35 artists, including Hermann Struck, Chana Orloff and others. March 10-Aug. 18. Sun.-Thurs., 10 am-4 pm. Judah L. Magnes Museum, 2911 Russell, Berk. 849-2710.

CHRIS PAGELS Inkjet color prints. March 8-May 8. Mon.-Sat., 10 am-8 pm. Computing Arts Gallery, 389 Valencia, SF. 863-0937.

CRITIC'S CHOICE / Art

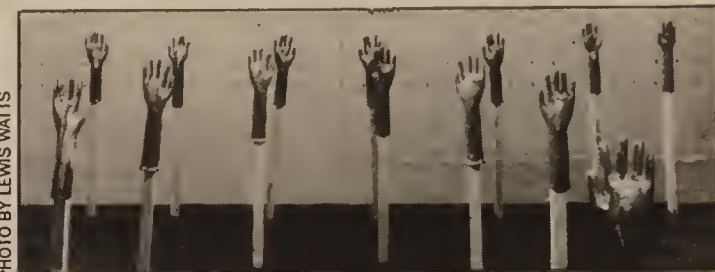


PHOTO BY LEWIS WATTS

Mildred Howard

Ten Little Children Standing in a Line (one got shot and then there were nine) sounds like a sadistic nursery rhyme, but it's actually the title of Mildred Howard's memorial honoring the South African schoolchildren who were gunned down in the Soweto Massacre of 1976 for protesting for their right to be taught in English rather than Afrikaans. Howard mourns the victims by creating a cemetery with rows of anonymous burial mounds, each grave marked by a "copper glove" attached to a wooden stake. As you walk through this sea of severed arms along a cruciform path,

you face a mosaic of spent bullet shells. Along another wall, Howard exhumes the perfunctory press coverage of the massacre. Although these clips once included photographs, Howard omits all but one, leaving only large empty picture frames. The one remaining shred of visual documentation, however, shows two students cradling the limp body of a slain schoolmate. Recalling a traditional *Pieta*, this indelible image is the stuff of martyrdom.

— **Harry Roche**

■ *Ten Little Children Standing in a Line (one got shot and then there were nine)*. Through March 30. Walter/McBean Gallery, San Francisco Art Institute, 800 Chestnut, SF. 771-7020.

HAROLD PARIS Sculpture. March 13-April 6. Tues.-Sat., 10 am-5:30 pm. Harcourts, 460 Bush, SF. 421-3428.

'PHOTOGRAPHY AND WORKS ON PAPER' Works by Richard Anderson, Adrienne Bolsega, Sarah Calhoun and others. Through March 29. Call for hours. JFK University, Wagner Ranch Campus, 370 Camino Pablo, Berk. 254-0105.

ANTHONY GERALT REES Celtic design prints. Sun/10, 11 am-7 pm. 918 Chenery, SF. 587-5002.

ALLEN SHAIN AND FRANCA MARINI Installation by Shain and paintings by Marini. March 12-April 26. Mon.-Fri., 1-5 pm. Yerba Buena Gardens Cultural Center, 211 Brannan, SF. 512-1000.

ADELE SHAW Paintings. Through March 30. Call for hours. Muddy Waters Coffee House, 521 Valencia, SF. 863-8006.

PAT STEIR Etchings and woodblock prints. March 9-April 6. Tues.-Fri., 9 am-5 pm; Sat., 10 am-5 pm. Crown Point Press, 657 Howard, SF. 974-6273.

'STILL LIVES' Works by Donald Harvey, Jerome Fuentes, Charles Stockly and others. Through April 14. Wed.-Sat., noon-7 pm; Sun., noon-6 pm. Art Lick, 4147 19th St., SF. 621-5131.

GERRY TRAUCHT Photographs. Through March 17. Mon.-Fri., 9 am-4 pm; Sat., 9 am-1 pm. Homestead Savings, 1480 Shattuck, Berk. 549-1633.

ARMANDO VILLEGAS Assemblages. March 14-April 20. Tues.-Sat., 11 am-6 pm. Vorpall Gallery, 393 Grove. 397-9200.

PENNY WOLLIN Photographs of "The Jews of Wyoming." March 10-May 5. Sun.-Thurs., 10 am-4 pm. Judah L. Magnes Museum, 2911 Russell, Berk. 849-2710.

Cabaret

A complete guide to cabaret and pop music performers appearing at clubs and theaters in the central Bay Area.

BEACH BLANKET BABYLON *Beach Blanket Babylon*, the very-long-running musical cabaret, continues with extravagant hats and silly songs parodying San Francisco and pop culture around the world. Shows are Wed.-Thurs. at 8 pm, Fri.-Sat. at 8 and 10:30 pm, and Sun. at 3 and 7:30 pm. Open-ended. Club Fugazi, 678 Green, SF. 421-4222.

DOLPH REMPP RESTAURANT AND CABARET The Dolph Rempp cabaret presents variety pianist Vince Massaro Sat., Thurs. and Wed.; Dan Jones performs on piano and electric keyboards Fri. Shows are 5 pm-midnight. Open-ended. Sailing Ship Dolph Rempp Restaurant and Cabaret, Pier 42, SF. 777-5771.

EUREKA THEATRE Sat/9-Sat/30: Cabaret trio BETTY performs. Shows are Wed.-Fri. at 8 pm, Sat. at 8 and 10:30 pm, Sun. at 7:30 pm. Eureka Theatre, 2730 16th St., SF. 558-9898.

JJ'S PIANO BAR Vocalists with piano accompaniment nightly. Call for showtimes. 2225 Fillmore, SF. 563-2219.

MASON STREET WINE BAR Sat/9: Vocalist Diana Lynn performs. Shows at 8:30 and 10:30 pm. 342 Mason (at Geary), SF. 391-

3454.

SHOWBUS A cabaret revue and entertainment extravaganza aboard a city bus, with tours on a charter basis through North Beach, SoMa, and the garment district. Call for information and reservations. 775-SHOW.

Comedy

A complete guide to comedy performers appearing at local clubs and theaters.

BOBBY MCGEE'S Wed/12: Ron Reid with Tex Walker and emcee Tessie Chua. Show at 9 pm. Embassy Suites Hotel, 101 McInnis, San Rafael. 479-1623.

CIRCLE STAR Sat/9-Sun/10: Red Skelton. Show Sat. at 8 pm, Sun. at 6 pm. 1717 Industrial Way, San Carlos. 366-7100.

COBB'S COMEDY CLUB Fri/8-Sun/9: Stephanie Hodge with Bill Braudis and Tony Camin. Shows at 9 pm with additional shows Fri. at 11 pm and Sat. at 7 and 11 pm. Cannery, 2801 Leavenworth, SF. 928-4320.

CURTAIN CALL Sun/10: "Cantu's Comedy Showcase," with Andrew Littlefield, Tom McMillan, Glira North and Paul E. Ray. Show at 6 pm. 1980 Union, SF. 751-6725.

DNA LOUNGE Wed/13: Tom Ammannio, Ed Marquez, and emcee John Bauman. Show at 9 pm. 11th St. and Harrison, SF. 626-1409.

EL RIO Wed/13: Danny Williams with Ngaio Beaulum, Shama, and Mike Uriga. Show at 9 pm. 3158 Mission, SF. 282-3325.

GREAT AMERICAN MUSIC HALL Thurs/14: "Comedy Camp for Mommys." Show at 8 pm. 859 O'Farrell, SF. 885-0750.

HOLY CITY ZOO Fri/8-Thurs/14: Call for program. Shows at 9 pm. Holy City Zoo, 408 Clement, SF. 386-4242.

HOTEL UTAH Mon/11: Gadzooks Comedy Troupe. Show at 9 pm. Hotel Utah, 500 4th St. (at Bryant), SF. 421-8308.

IMPROV Fri/8-Sun/10: Judy Tenuta with Jim Harris. Shows at 9 pm with additional shows Fri. at 11 pm and Sat. at 7 and 11 pm. 401 Mason, SF. 441-7787.

JOSIE'S CABARET AND JUICE JOINT Sat/9: "Gay Comedy Night," with emcee Suzy Berger, and Karen Ripley, Monica Grant and Karen Williams at 10 pm. Mon/11: "Gay Comedy Open Mike," with emcee Marilyn Pittman at 7:30 pm. 3583 16th St., SF. 861-7933.

LA PENA Fri/8: "Over Our Heads," with Karen Ripley, Ann Larson, Teresa Chandler and Marian Damon. Show at 8 pm. 3105 Shattuck, Berk. 849-2568.

THE MARSH Tues/12: Ed Crasnick presents "I'm Not Perfect." Show at 8 pm. Cafe Beano, 878 Valencia, SF. 641-0235.

MORTY'S Tues/12: "Comedy Showcase" with emcee Ralph Tyco. Show at 9:30 pm. 1024 Kearny, SF. 986-MORT.

NEW GEORGE'S Sun/10: "Comedy Camp For Mommys." Tues/12: Don McMillan and Rob Jacobsen. Shows Sun. at 8 pm, Tues. at 9:30 pm. 842 4th St., San Rafael. 457-1515.

NEW PERFORMANCE GALLERY Mon/11: Bay Area Theatresports presents "The Main Event." Show at 8 pm. 3153 17th St., SF. 824-8220.

NIKKO HOTEL Sat/9: "Make Comedy Instead," with Laurie James, Gloria North and others. Show at 8 pm. Fountain Room, Mason and O'Farrell, SF.

NOE VALLEY MINISTRY Sat/9: Marga Gomez, Diane Amos and Karen Williams in "Our Comedy, Ourselves." Show at 8:15 pm. 1021 Sanchez, SF. 647-2272.

OLD MOLLOY'S Sat/9: Jose Simon with Benjamin Stewart and Greg Parsons. Show at 9 pm. 1655 Old Mission, Colma. 775-1580.

PAUL'S SALOON Thurs/14: "Women Who Laugh Too Much (and the Men Who Crack Them Up)." Show at 8:30 pm. 3251 Scott, SF. 485-MEOW.

THE PLANET Fri/8-Sat/9: Sue Murphy with emcee Bob Weider. Wed/13: "Talent Showcase," hosted by Don McMillan. Shows at 9 pm. 1770 S. Amphlett, San Mateo. 572-8400.

THE PUNCHLINE Fri/8-Sat/9: Denny Johnston with Doug Kehoe and Tom Rhodes. Sun/10: "SF Comedy Showcase" with emcee Tom Rhodes. Tues/12-Sat/16: Paul Provenza with Mike Guido and Chris Hobbs. Sun/3: "SF Comedy Showcase" with emcee Shyama. Tues/5-Thurs/7: Denny Johnston with Doug Kehoe and Tom Rhodes. Shows Fri. at 9 and 11 pm; Sat. at 7, 9 and 11:30 pm; Sun-Thurs. at 9 pm. 444 Battery, SF. 397-7573.

SIMPLE PLEASURES CAFE Sat/9: "Metropolis." Show at 8:30 pm. 3434 Balboa, SF. 387-4022.

Dance

A complete listing of dance performances at studios and performance spaces in the central Bay Area.

BAY AREA DANCE SERIES The Roberts/Blank Children's troupe performs Fri/8 at 2 pm. Ballet Folklorico de Stanford performs Sat/9 at 8 pm; Sun/10 at 3 pm. Laney College Theatre, 900 Fallon, Oakl. 464-3540.

BELLY DANCING AT CAFE MARMARA Belly dancing weekly. Sat/2 at 9 pm. Cafe Marmara, 1730 Shattuck, Berk. 644-1985.

BELLY DANCING AT THE CASPIAN Belly dancers perform weekly. Fri/8 and Sun/10 at 9 pm. The Caspian Night Club, 517 Clement, SF. 387-0603.

BILL T. JONES/ARNIE ZANE COMPANY The dance company performs *The Last Supper at Uncle Tom's Cabin* with an original score by Julius Hemphill. Fri/8-Sat/9 at 8 pm. Zellerbach Hall, UC Berkeley, near Telegraph and Bancroft, Berk. 642-9988.

BRAVA SERIES Brava! For Women in the Arts presents Brava! on the Water! Fri/8 at 8 pm; Brava! Benefit Marathon Sat/9, 2:30 pm-midnight; *Taking Shape* Thurs/14 at 8 pm. Life on the Water Theater, Bldg. B, Fort Mason Center, Marina and Laguna, SF. 776-8999.

CHINESE FOLK DANCE ASSOCIATION The dance group performs in the "Kidshows" series. Sun/10 at 11 am and 12:15 pm. Julia Morgan Theater, 2640 College, Berk. 84-JULIA.

ETH-NOH-TEC The performance art duo presents *If We Only Knew*. Fri/8-Sat/9 and Fri/15-Sat/16 at 8 pm. New Performance Gallery, 3153 17th St., SF. 863-9834.

FLAMENCO DANCING AT EL NORTENO Traditional Andalusian flamenco dancing weekly by La Monica. Sat/9 at 8 and 9 pm. El Norteño Restaurant, 3161 24th St., SF. 647-2207.

INTERNATIONAL FOLK DANCING Folk dancing weekly. Sun/10 at 10:30 am. Golden Gate Park Senior Center, 6101 Fulton (in Golden Gate Park), SF. 666-7107.

'JAZZ ON TAP 1991' Jazz tap dancers Wayne Doba, Colton and Colton, and Rusty Frank and Patti Meagher perform with jazz pianist Gus Gustavson and bassist Al Obidinski. Sun/10 at 2 pm. California Palace of the Legion of Honor, 34th St. and Clement in Lincoln Park, SF. 863-3592.

LILY CAI CHINESE DANCE COMPANY The company presents *Circle and Style*. Fri/8-Sat/9 at 8 pm. Chinese Culture Center, 3rd fl., Holiday Inn, 750 Kearny, SF. 474-4829.

LIVELY ARTS AT STANFORD The "Lively Arts" presents *Momix*. Fri/8 at 8 pm. Memorial Auditorium, Stanford University, Stanford. 725-ARTS.

MILLS COLLEGE The college presents its "Graduate Dance Concert." Fri/8-Sat/9 at 8 pm. Walter A. Haas Pavilion, Mills College, 5000 MacArthur, Oakl. 430-2171.

OAKLAND BALLET The ballet presents debut performances of works by Guidi, Betsy Ericson and others. Fri/8-Sat/9 at 8 pm. Regional Center for the Arts, Hoffman Theatre, 1601 Civic, Walnut Creek. 943-SHOW.

HARAMBEE DANCE ENSEMBLE The ensemble performs with Lillian Allen and the Revolutionary Tea Party Band in this International Women's Day event. Sat/9 at 8 pm. Calvin Simmons Theater, 10 10th St., Oakl. 835-1445.

SF BALLET The ballet presents *The Sleeping Beauty* Tues/12-Wed/13 at 8 pm; and *Vivaldi Concerto Grosso, Valses Poeticos, Dark Elegies, and Handel* — A Celebration Thurs/14

at 8 pm. War Memorial Opera House, Van Ness at Grove, SF. 864-3330.

WING IT! PERFORMANCE ENSEMBLE Cynthia Winton-Henry, Phil Porter and the ensemble perform works dealing with the Persian Gulf crisis. Fri/8-Sat/9 at 8 pm. Open Arts Circle, 530 E. 8th St., Oakl. 465-2797.

Movies

First Runs

A guide to first-run movies and repertory-house films in the central Bay Area. Since programs are subject to last-minute revisions, call theaters to verify times and titles. Capsule reviews by Zena Jones, unless otherwise noted.

ALICE Light, airy, and often enchanting Woody Allen magic in which married-to-rich-William-Hurt Mia Farrow has everything and nothing 'til herbalist Keye Luke starts treating her bad back with miraculous results which, unfortunately, don't last the entire movie. San Francisco: **Vogue** (Sacramento and Presidio. 221-8183): call for times. East Bay: **ACT** (2128 Center at Shattuck, Berk. 548-7200): daily at 7:20 and 9:40 with matinees Sat-Sun. at 12:50, 3 and 5:10.

AMERICAN NINJA 4 East Bay: **Emery Bay** (6330 Christie, Emeryville. 420-0107): daily at 1:20, 3:45, 6, 8:15 and 10:30. **Century** (8201 Oakport, Oakl. 562-9990): daily at 1:10, 3:20, 5:35, 7:45 and 10. **Rockridge Showcase West** (293 Whitmore, near 45th St. and Broadway, Oakl. 658-2285): daily at 7 and 9 with matinees Sat-Sun. at 1, 3 and 5.

AWAKENINGS San Francisco: **Kabuki 8** (Post at Fillmore. 931-9800): call for times. **Balboa** (38th Ave. and Balboa. 221-8184): daily at 12:30, 4:25 and 8:20. East Bay: **Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): daily at 12:30, 3, 5:20, 7:45 and 10:15.

AY CARMELA! Carlos Saura's subtly made, excellently acted film of many moods has mostly apolitical Spanish vaudevillians Carmen Maura and Andres Pajares caught up in the Spanish Civil War and accidentally landing in Fascist territory, with unexpected and very mixed consequences. San Francisco: **Lumiere** (1572 California at Polk. 885-3200): daily at 1:30, 3:40, 5:50, 8 and 10:05.

BOOK OF LOVE Less dorky than *Porky's*, this tale of high schoolers (Chris Young, Keith Coogan et. al.) leading up to the 1956 senior prom is unexceptional but entertaining, less gross and exploitative than most. (Steve Warren) San Francisco: **Galaxy** (1285 Sutter at Van Ness. 474-8700): call for times.

THE BRITISH ANIMATION INVASION There's too much padding with commercial showreels, but *Next* (Shakespeare's canon mimed in five minutes), *Night Visitors* (Peter Pan meets a cop on night patrol), and *Door* (obviously inspired by

Czechs and drugs) are worth the price of admission. (Steve Warren) San Francisco: **Roxie Cinema** (3117 16th St. 863-1087): through Sun/10 at 7 and 9:15 with matinees Sat-Sun. and Wed. at 2:30 and 4:45. East Bay: **UC Theatre** (2036 Shattuck, Berk. 843-6267): daily at 5, 7:15 and 9:30 with matinees Sat-Sun. at 2:45 and an additional show Fri. at midnight.

CINEMA PARADISO San Francisco: **Opera Plaza** (Van Ness and Golden Gate. 771-0102): daily at 7:20 and 9:40 with matinees Sat-Sun. at 12:30, 2:45 and 5.

CLOSET LAND Good politics make bad drama in Radha Bharadwaj's two-character drama about a state interrogator (Alan Rickman) psychologically and physically torturing a writer (Madeleine Stowe) suspected of subversion in an unspecified country. It might have worked on stage and it might work on video, but a movie it ain't. (Steve Warren) San Francisco: **Kabuki 8** (Post at Fillmore. 931-9800): call for times.

CYRANO DE BERGERAC San Francisco: **Bridge** (3010 Geary at Blake. 751-3212): daily at 1:30, 4:15, 7 and 9:40. East Bay: **ACT** (2128 Center at Shattuck, Berk. 548-7200): daily at 7 and 9:40 with matinees Sat-Sun. at 1:30 and 4:15.

DANCES WITH WOLVES San Francisco: **Alhambra** (Polk and Green. 775-2137): daily at noon, 4 and 8. East Bay: **California** (Kittredge at Shattuck, Berk. 848-0620): daily at 8 with matinees Sat-Sun. at 12:30 and 4:15. **South Shore Cinemas** (2245 Shoreline, Alameda. 521-4200): daily at 4 and 7:30 with matinees Fri-Mon. at 12:30. **Piedmont** (4186 Piedmont at 41st St., Oakl. 654-2727): daily at 8 with matinees Sat-Sun. at 12:30 and 4:15.

THE DOORS Jim Morrison wrote poetry, did drugs, got famous, and died. Oliver Stone's "Just Say No" movie rates a ten for sight and sound, but a zero for substance. The closest thing to a one-person film since *Swimming to Cambodia*, its McScript tells us little about Morrison and nothing about anyone else as it tries to portray '60s lifestyles without glorifying them. (Steve Warren) San Francisco: **Empire** (85 West Portal at Vicente. 661-2539): daily at 7:30 and 10:15 with matinees Sat-Sun. at 1:30 and 4:30. **Coronet** (3575 Geary at Arguello. 752-4400): call for times. East Bay: **Grand Lake** (3200 Grand, Oakl. 452-3556): daily at 1, 4 and 7, Sun-Thurs. at 9:45 and Fri-Sat. at 9:55. **Berkeley** (2425 Shattuck at Haste, Berk. 848-4300): daily at 7 and 9:35 with matinees Sat-Sun. at 1:30 and 4:15.

ELEPHANT KEEPER This Asian Chinese International Film Showcase opener attempts to depict the ongoing, greed-inspired devastation of Thailand's teak forests and for a while succeeds, before degenerating into good guys vs. bad guys violence, but the elephant's superb. San Francisco: **Kabuki 8** (Post at Fillmore. 931-9800): Wed/6 only, call for times.

THE FIELD San Francisco: **Gateway** (Jackson at Battery. 421-3353): daily at 7 and 9:10 with matinees Sat-Sun. and Wed. at 12:30, 2:40 and 4:50. East Bay: **Albany** (1115 Solano, Albany. 524-5656): daily at 7 and 9 with matinees Sat-Sun. at 1, 3 and 5.

FREEZE-DIE-COME-TO-LIFE San Francisco:

Lumiere (1572 California at Polk. 885-3200): daily at 1, 3:10, 5:15, 7:30 and 9:45.

THE GODFATHER PART III San Francisco: **Regency I** (1320 Van Ness at Sutter. 885-6773): daily at 12:30, 3:35, 7 and 10:15. East Bay: **Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): daily at 1, 4:30 and 8.

GOODFELLAS San Francisco: **Opera Plaza** (Van Ness and Golden Gate. 771-0102): daily at 7 and 9:50 with matinees Sat-Sun. at 1 and 4. East Bay: **Oaks** (1875 Solano, Berk. 526-1836): daily at 7:15 with matinees Sat-Sun. at 2:10.

GREEN CARD Andie MacDowell and Gerard Depardieu both need marriage, MacDowell to rent the perfect apartment and Depardieu to stay in the U.S., and what happens to their marriage of convenience is what makes this film an utter delight. San Francisco: **Regency II** (1268 Sutter at Van Ness. 776-8054): daily at 1, 3:15, 5:30, 8 and 10:30. East Bay: **Grand Lake** (3200 Grand, Oakl. 452-3556): daily at 1:10, 3:30, 6, 8:15 and 10:20. **Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): daily at 12:15, 2:30, 5, 7:20 and 9:30.

THE GRIFTERS They're con artists all three, John Cusack, his mother Angelica Huston, and his girlfriend Annette Bening, and how their lives entwine will keep you guessing and riveted the entire frightening, played-to-perfection, film noir way. San Francisco: **Kabuki 8** (Post at Fillmore. 931-9800): call for times. East Bay: **Emery Bay** (6330 Christie, Emeryville. 420-0107): daily at noon, 2:30, 5, 7:30 and 10:10. **UA** (2274 Shattuck, Berk. 843-1487): 12:30, 2:45, 5, 7:20 and 9:40.

HAMLET "Based on" Will Shakespeare's play gives Mel Gibson an edge, and he does quite nicely, thank you, ably supported by Glenn Close, but not so well by Helena Bonham-Carter as Ophelia, but since it's Gibson everyone's going to see, that doesn't matter, nor that the film lacks power. San Francisco: **Opera Plaza** (Van Ness and Golden Gate. 771-0102): daily at 7:10 and 10 with matinees Sat-Sun. at 1:15 and 4:05. East Bay: **Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): daily at 12:45, 3:45, 6:45 and 9:45.

THE HARD WAY San Francisco: **Kabuki 8** (Post at Fillmore. 931-9800): call for times. East Bay: **California** (Kittredge at Shattuck, Berk. 848-0620): daily at 7:35 and 9:55 with matinees Sat-Sun. at 12:35, 2:55 and 5:15.

HE SAID, SHE SAID Newspaper obit writer Kevin Bacon and wedding reporter Elizabeth Perkins vie for a columnist job and both get it. A romance is born, and the movie's gimmick is to have directors Ken Kwapis and Marisa Silver give his and her viewpoints of the affair, the result of which neither what he nor she says makes too much sense and is very confusing. San Francisco: **Cinema 21** (2141 Chestnut at Steiner. 921-6720): daily at 12:10, 2:30, 4:55, 7:25 and 9:55. East Bay: **Emery Bay** (6330 Christie, Emeryville. 420-0107): daily at 12:30, 3, 5:30, 8:10 and 10:30. **UA** (2274 Shattuck, Berk. 843-1487): daily at 12:40, 3, 5:20, 7:40 and 9:55.

HEAVEN AND EARTH San Francisco: **Kabuki 8** (Post at Fillmore. 931-9800): call for times.

HOME ALONE San Francisco: **Galaxy** (1285 Sutter at Van Ness. 474-8700): call for times. East Bay: **Emery Bay** (6330 Christie, Emeryville. 420-0107): daily at noon, 2:20, 4:40, 7 and 9:20. **UA** (2274 Shattuck, Berk. 843-1487): daily at 12:50, 2:55, 5, 7:05 and 9. **Century** (8201 Oakport, Oakl. 562-9990): daily at 12:50, 3:05, 5:15, 7:30 and 9:45.

KINDERGARTEN COP East Bay: **Emery Bay** (6330 Christie, Emeryville. 420-0107): daily at 3:40 and 7:35.

KING RALPH San Francisco: **Kabuki 8** (Post at Fillmore. 931-9800): call for times. **Empire** (85 West Portal at Vicente. 661-2539): daily at 5:15, 7:25 and 9:25 with matinees Fri-Sun. at 1 and 3:10. East Bay: **Century** (8201 Oakport, Oakl. 562-9990): daily at 12:40, 2:55, 5:10, 7:25 and 9:35. **Emery Bay** (6330 Christie, Emeryville. 420-0107): daily at 1:30, 3:45, 6, 8:20 and 10:25. **UA** (2274 Shattuck, Berk. 843-1487): daily at 1:15, 3:10, 5:15, 7:30 and 9:25.

L.A. STORY Utter delight of a sendup of almost every L.A. anomaly, real and imagined, wherein TV weatherman Steve Martin finds a new life and love with the help of a talking freeway sign, and in which Brit Victoria Tennant and free-spirited Sarah Jessica Parker keep the action going very well. San Francisco: **Metro** (Union and Webster. 931-1685): call for times. East Bay: **Emery Bay** (6330 Christie, Emeryville. 420-0107): daily at 1:15, 3:30, 5:45, 8 and 10:15. **UA** (2274 Shattuck, Berk. 843-1487): daily at 1:45, 3:45,

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5:45, 7:45 and 9:45. **Century** (8201 Oakport, Oakl. 562-9990): daily at 1:05, 3:15, 5:30, 7:35 and 9:40. **Rockridge Showcase West** (293 Whitmore, near 45th St. and Broadway, Oakl. 658-2285): daily at 7:10 and 9:10 with matinees Sat.-Sun. at 1:10, 3:10 and 5:10.

MERMAIDS San Francisco: **Balboa** (38th Ave. and Balboa, 221-8184): daily at 2:45, 6:35 and 10:20.

MISERY San Francisco: **Balboa** (38th Ave. and Balboa, 221-8184): daily at 12:50, 4:40 and 8:30.

MR. & MRS. BRIDGE San Francisco: **Clay** (2261 Fillmore at Clay, 346-1123): daily at 1:45, 4:20, 7 and 9:40. **East Bay: Fine Arts** (Shattuck at Haste, Berk. 848-2038): daily at 7 and 9 with matinees Sat.-Sun. at 2 and 4:30. **Piedmont** (4186 Piedmont at 41st St., Oakl. 654-2727): daily at 7:15 and 9:40 with matinees Sat.-Sun. at 12:05, 2:25 and 4:45.

MY HEROES HAVE ALWAYS BEEN COWBOYS Dedicated bull rider Scott Glenn's badly injured and returns home to recuperate, but he's been gone five years, alienating dad Ben Johnson and high school sweetheart Kate Capshaw, and strives to set things right, but the well-acted film goes from entertaining to Rocky in the process. San Francisco: **Alexandria** (5400 Geary at 18th Ave. 752-5100): call for times. **East Bay: Century** (8201 Oakport, Oakl. 562-9990): daily at 7:10 and 9:20.

THE NASTY GIRL With the past in black-and-white and the present in color, this striking-looking film has wilful young Lena Stolze looking into her Bavarian town's doings during the Third Reich to the consternation of the townsfolk, but it's the first half that's most entertaining. San Francisco: **Lumiere** (1572 California at Polk. 885-3200): daily at 2, 4, 6, 8:15 and 10:15. **East Bay: Albany** (1115 Solano, Albany. 524-5656): daily at 7:15 and 9:15 with matinees Sat.-Sun. at 1:15, 3:15 and 5:15.

NEW JACK CITY This black view of black drug empires in our cities is jacked up by a warning opening paragraph about what can happen if more action isn't taken against them immediately, then goes on to become far more violent and confusing than said message. **East Bay: UA** (2274 Shattuck, Berk. 843-1487): call for times. **Century** (8201 Oakport, Oakl. 562-9990): daily at 12:30, 1:30, 2:45, 3:45, 5, 6, 7:15, 8:10, 9:25 and 10:20. **Rockridge Showcase West** (293 Whitmore, near 45th St. and Broadway,

Oakl. 658-2285): daily at 7:20 and 9:20 with matinees Sat.-Sun. at 1:20, 3:20 and 5:20.

REVERSAL OF FORTUNE San Francisco: **Opera Plaza** (Van Ness and Golden Gate, 771-0102): daily at 7:15 and 9:30 with matinees Sat.-Sun. at 12:40, 2:50 and 4:55. **East Bay: Northside** (1828 Euclid, Berk. 841-6000): daily at 9 with matinees Sat.-Sun. at 4:30. **Emery Bay** (6330 Christie, Emeryville, 420-0107): daily at 12:45, 3, 5:15, 7:45 and 10.

RIKYU Although exquisitely beautiful, this set-in-16th-century-Japan film tries to depict the struggle between art and power, but by merely describing and never showing it, never comes to life. San Francisco: **Kabuki 8** (Post at Fillmore, 931-9800): through Sat/9, call for times.

THE ROCKY HORROR PICTURE SHOW San Francisco: **Lumiere** (1572 California at Polk. 885-3200): Fri.-Sat. at midnight.

ROSENCRANTZ AND GUILDENSTERN ARE DEAD San Francisco: **Kabuki 8** (Post at Fillmore, 931-9800): call for times.

SCENES FROM A MALL This light delight has happily married Woody Allen and Bette Midler shopping in a Beverly Hills mall on their 16th anniversary, where he tells her he's had an affair, then has the tables turned, that's a memorable sendup of the L.A. lifestyle as well. San Francisco: **Royal** (1529 Polk at California, 474-0353): daily at 1:30, 3:30, 5:30, 8 and 10:10. **East Bay: Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): daily at 1:15, 3:15, 5:15, 7:15 and 9:15.

SHADOW OF CHINA In the first English-language film by Mitsuo Yanagimachi (*Himatsuri*), the plot is resolutely and inscrutably Asian as Hong Kong tycoon John Lone finds his life unraveling when his multinational past is exposed. (Steve Warren) San Francisco: **Kabuki 8** (Post at Fillmore, 931-9800): call for times.

SHIPWRECKED It's *Treasure Island* revisited (and a chaperon keeps it from turning into *The Blue Lagoon*), as Nils Gaup (*Pathfinder*) turns Scandinavian classic Hakon Hakonsen into an all-English-language adventure that's swell, except for the phoniest gorilla this side of the *Planet of the Apes*. (Steve Warren) San Francisco: **Stonestown** (19th Ave. and Winston, 221-8182): call for times. **Alexandria** (5400 Geary at 18th Ave. 752-5100): call for times. **East Bay: Grand Lake** (3200 Grand, Oakl. 452-3556): daily at 12:30, 2:30, 4:25, 6:30 and 8:30. **Orinda** (4 Orinda Theater Square, Orinda, 254-9060): daily at 1, 3, 5, 7 and 9. **Oaks** (1875 Solano, Berk. 526-1836): daily at 7:30 and 9:30

with matinees Sat.-Sun. at 1:30, 3:30 and 5:30.

THE SILENCE OF THE LAMBS Bone-chilling film in which FBI trainee Jodie Foster has numerous interviews with cannibalistic serial killer Anthony Hopkins in the hopes of trapping another serial killer, but although it's marvelously acted and directed, the horror is what's overwhelming. San Francisco: **Empire** (85 West Portal at Vicente, 661-2539): daily at 5:20, 7:45 and 10:10 with matinees Fri.-Sun. at 12:30 and 2:55. **Galaxy** (1285 Sutter at Van Ness, 474-8700): call for times. **East Bay: South Shore Cinemas** (2245 Shoreline, Alameda, 521-4200): daily at 5, 7:15 and 9:30 with matinees Fri.-Mon. at 12:30 and 2:45. **Piedmont** (4186 Piedmont at 41st St., Oakl. 654-2727): daily at 7 and 9:30 with matinees Sat.-Sun. at noon, 2:15 and 4:30. **California** (Kittredge at Shattuck, Berk. 848-0620): daily at 7:15 and 9:45 with matinees Sat.-Sun. at noon, 2:25 and 4:45.

A SINGULAR WOMAN *East Bay: Northside* (1828 Euclid, Berk. 841-6000): daily at 7:30 and 9:30 with matinees Sat.-Sun. at 1:30, 3:30 and 5:30.

SLEEPING WITH THE ENEMY It's the terribly sinister undercurrent in Julia Roberts and Patrick Bergin's marriage that gets you, even though Roberts escapes him, and even though Iowa college professor Kevin Anderson tends to lower the tension level, you certainly won't sleep through any of it. San Francisco: **Stonestown** (19th Ave. and Winston, 221-8182): call for times. **Northpoint** (Powell at Bay, 989-6060): daily at 12:45, 3, 5:15, 7:30 and 9:45. **East Bay: Emery Bay** (6330 Christie, Emeryville, 420-0107): daily at 1, 1:30, 3:15, 3:45, 5:30, 6, 7:45, 8:15, 10 and 10:30. **UA** (2274 Shattuck, Berk. 843-1487): daily at 1:30, 3:30, 5:30, 8 and 10. **Century** (8201 Oakport, Oakl. 562-9990): daily at 1:15, 3:25, 5:40, 7:55 and 10:05.

SPIRIT OF '76 San Francisco: **Presidio** (Chestnut near Scott, 922-1318): Fri., Mon., Thurs. and Sun. at 5:30, 7:30 and 9:30, with matinees Sat.-Sun. at 1:30 and 3:30, and evening shows Sun. at 6 and 10:05.

TEMPTATION SUMMARY San Francisco: **Cannery** (2801 Leavenworth at Beach, 441-5560): daily at 2:20, 6 and 9:50. **East Bay: Lake Merritt Theater** (1834 Park at E. 18th Ave., Oakl. 835-3535): daily at 2:20, 6 and 9:50.

WHITE FANG *East Bay: Shattuck Cinemas* (2230 Shattuck, Berk. 644-3370): daily at noon, 2:05, 4:20, 7 and 9:15. **Century** (8201 Oakport, Oakl. 562-9990): daily at 12:35, 2:40 and 4:50.

Repertory Theaters

ARTISTS' TELEVISION ACCESS Sat/9: Other Cinema presents *Sight Unseen* and *Incredible Expeditions* at 8:30. 922 Valencia, SF. 824-3890.

CASTRO Fri/8: *Ghost* at 8:15; *Jacob's Ladder* at 6 and 10:30. Sat/9: *Henry and June* at 1:15 and 7; *The Unbearable Lightness of Being* at 3:50 and 9:30. Sun/10: *The Mahabharata* at 1, 4:30 and 8. Mon/11: *Madame X* at 9:10; *Ticket of No Return* at 7. Tues/12: *The Portrait of Dorian Gray in the Yellow Press* at 9:20; *Freak Orlando* at 7. Wed/13-Thurs/14: *Johanna D'Arc of Mongolia* at 8, with matinees Wed. at 1 and 4:30. Castro at Market, SF. 621-6120.

CINEMATHEQUE Sat/9: *Open Screening* at 8. (Eye Gallery, 1151 Mission [bet. 7th and 8th Sts.], SF.) Sun/10: *Films at 5: Framing Cinema* including works by Larry Gottheim, Rose Lowder and Bill Viola at 5; Ulrike Ottinger's *China. The Arts — The People, A Travel Log* at 7. Thurs/14: *The Art of the Camera Roll*, including works by Bruce Baille, Julie Zando, and others at 8. SF Art Institute, 800 Chestnut, SF. 558-8129.

COLE HALL Fri/8: *Henry and June* at 6:30 and 9:15. 513 Parnassus, SF. 668-3994.

DELANCEY STREET THEATER Sat/9: *Cambodia, the Betrayal* at 7:45. 600 Embarcadero, SF. 636-1861.

DE YOUNG Thurs/14: *And Women Wove It in a Basket and Surfacing* at 7. De Young Museum, near 8th Ave. and Kennedy, Golden Gate Park, SF. 750-3600.

EXPLORATORIUM Sat/9-Sun/10: *Places for the Soul: The Architecture of Christopher Alexander and The Social Life of Small Urban Spaces* at 2. 3601 Lyon, SF. 563-0348.

JAPAN INFORMATION CENTER Wed/13: *Old and Happy in the Home Town* at noon. Consulate General of Japan, 50 Fremont, Ste. 2200, SF. 777-3533.

KABUKI 8 Tues/12: *Iron and Silk* at 7. Wed/13: *Asian American Int'l Film Showcase*, including works by Melissa Cahill and Elvin Eng and Shu Kei at 6:30 and works by Charles Davis and Elaine Velazquez at 9. 1881 Post, SF. 346-3243.

LA PENA Sun/10: *Maria's Story* at 7:30. 3105 Shattuck, Berk. 849-2568.

NOE VALLEY MINISTRY Fri/8: *High School Confidential* at 7:30. 1021 Sanchez, SF. 647-2272.

PACIFIC FILM ARCHIVE Fri/8: *The Lady and the Beard* at 7:30; *Tokyo Chorus* at 9. Sat/9: *Diagnosis 322* at 7; *Lilies of the Field* at 9:15. Sun/10: *His Girl Friday* at 7; *Nothing Sacred* at 9:10. Mon/11: *Living on Tokyo Time* at 7:30. Tues/12: *Super-8: From the Margins* at 7:30. Wed/13: *Lilies of the Field* at 7:30; *Diagnosis 322* at 9:05. Thurs/14: *Video Telling Stories* at 7:30. 2625 Durant, Berk. 642-1412.

PARAMOUNT Sat/9: *Seaviews* at 8. 2025 Broadway (at 21st St.), Oakl. 465-6400.

RED VIC Fri/8-Sat/9: *Berkeley in the 60's* at 7:10 and 9:30, with extra shows Sat. at 2:15 and midnight. Sun/10-Mon/11: *Chaplin and Keaton Shorts* at 7:15 and 9:15, with matinee Sun. at 2:15. Tues/12-Wed/13: *Fable of the Beautiful Pigeon-Fancier* at 7:30 and 9:10. Thurs/14: *Dreams* at 7 and 9:25. 1727 Haight, SF. 668-3994.

ROXIE Fri/8-Sun/10: *British Animation Invasion* at 7 and 9:15, with matinees Sat.-Sun. and Wed. at 2:30 and 4:45. Mon/11: *Michelangelo* at 6:15; *Vincent: The Life and Death of Vincent Van Gogh* at 7:45; *Thy Kingdom Come, Thy Will Be Done* at 10. Tues/12: *The Simple-Minded Murderer* at 6; *Flame in my Heart* at 8; *The Magic Toyshop* at 10. Wed/13: *Metamorphosis* at 6:15; *Welcome in Vienna* at 8; *On the Black Hill* at 10:15. Thurs/14: *Dr. Strangelove* and *The Smallest Show on Earth* at 8. 3117 16th St., SF. 863-1087.

UC THEATER Fri/8-Thurs/14: *The British Animation Invasion* at 5, 7:15 and 9:30, with matinees Sat.-Sun. at 2:45 and an extra show Fri. at midnight. Sun/10: *Berkeley in the 60's* at 11 am. 2036 University at Shattuck, Berk. 843-6267.

WHEELER AUDITORIUM Fri/8: *Henry and June* at 7 and 9:30. University of California, Berk. 642-7477.

performs works by Mozart, Berg and Beethoven. 8 pm, Mainstage, Mountain View Center for the Performing Arts, Mountain View. 903-6565.

BROWN BAG OPERA Young artists of the SF Opera Center perform opera arias and ensembles. 12:15 pm, Plaza, 1 Bush, SF. 565-6434.

GUITAR DEPARTMENT RECITAL Students from the SF Conservatory's guitar department perform in recital. Noon, Hellman Hall, SF Conservatory of Music, 19th Ave. and Ortega, SF. 753-0135 or 665-0874.

WILLIAM LEWIS The tenor performs works by Mozart, Liszt and others. 8 pm, Old First Church, Van Ness and Sacramento, SF. 474-1608.

SF SYMPHONY The symphony performs works by Witold Lutoslawski. 8:30 pm, Davies Symphony Hall, Van Ness and Grove, SF. 431-5400. (Also Sat/9.)

THOUVENAL STRING QUARTET Cellist Irene Sharp joins the quartet to perform works by Schubert and others. 8 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. and Ortega, SF. 753-0135 or 665-0874.

TRIO RECITAL Cellist Jennifer Culp, clarinetist Tom Roe, and pianist Betty Woo perform in concert. 8 pm, McElroy Theatre, Holy Names College, 3500 Mountain, Oakl. 436-1031.

UNIVERSITY SYMPHONY The symphony performs works by Berlioz, Lutoslawski and Schumann. 8 pm, Hertz Hall, UC Berkeley, near College and Bancroft, Berk. 642-9988. (Also Sat/9.)

9/Saturday

BAROQUE CHORAL GUILD The guild performs works by Brahms and Martin. 8 pm, First United Methodist, Hamilton at Webster, Palo Alto. (408) 737-9950. (Also Sun/10 at 7:30 pm, First Congregational Church, Dana at Durant, Berk.)

CHAMBER MUSIC ENSEMBLE Faculty members and students of the SF Conservatory perform works by Haydn, Webern and others. 8 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. and Ortega, SF. 753-0135 or 665-0874.

MODERN ARTS TRIO The trio performs works by Beethoven, Martinu, Casella and others. 8 pm, The Coffee Mill, 3363 Grand, Oakl. 465-3236.

OPERA BRAVO Opera singers perform works by Mozart, Rossini, Puccini, Verdi and others. 8 pm, Dance Palace Community Center, 5th and 8 Sts., Point Reyes Station. 663-1075.

SACRED AND PROFANE The chamber chorus presents a spring concert with works by Machaut, Berio, Monteverdi and others. 8 pm, St. Peter's Episcopal Church, Lawton at Broadway, Oakl.

SCHOLA CANTORUM The choral group performs a concert, "Not For Children Only." 2 and 7 pm, Mountain View Center for the Performing Arts, Castro and Mercy, Mountain View. 324-0922.

SF CHILDREN'S OPERA The opera presents *The Wizard of Oz*. 8:30 pm, Herbst Theatre, Van Ness and McAllister, SF. 552-3656.

SF SYMPHONY See Fri/8.

THOMAS SCHULTZ AND MARK WAIT The pianists perform works by Peter Garland, Hyoshin Na, Igor Stravinsky and others. 8 pm, Community Music Center, 544 Capp, SF. 647-6015.

UNIVERSITY SYMPHONY See Fri/8.

10/Sunday

GWEN ADAMS The organist plays a recital of Bruhns, Bohm and J.S. Bach. 5:30 pm, St. Mark's Episcopal Church, 2300 Bancroft, Berk. 848-5107.

BAY AREA CONCERTO ENSEMBLE The ensemble performs works by Mendelssohn, Rimsky-Korsakov, Mozart and others. 8 pm, SF Dance Theatre, 60 Brady, SF. 558-9355.

BAROQUE CHORAL GUILD See Sat/9.

BRUCE BRUBAKER The pianist performs works by Haydn, Brahms and others. 4 pm, Old First Church, Van Ness and Sacramento, SF. 474-1608.

CHAMBER MUSIC SUNDAES The chamber group performs works by Hadyn, Schumann and Arensky. 3 pm, Julia Morgan Theater, 2640 College, Berk. 84-JULIA.

CRAIG CANSLER The organist performs in recital. 5 pm, Grace Cathedral, 1051 Taylor, SF. 749-6309.

DAVID GAUDRY AND NANCY GAUDRY Violist David Gaudry and pianist Nancy Gaudry perform works by Mozart, Britten and others. 3 pm, Julia Morgan Theater, 2640 College, Berk. 845-8547.

KALICHSTEIN-LAREDO-ROBINSON TRIO The trio performs works by Bach, Debussy and Beethoven. 8 pm, Herbst Theatre, Van Ness and McAllister, SF. 552-3656.

SPRING CONCERT AT MILLS Pianist Roy Bogas joins radio personality Scott Beach in a children's concert that includes Saint-Saëns' *The Carnival of the Animals* and *The Story of Babar*. 3 pm, Haas Pavilion, Mills College 5000

continued page 40

"THE DOORS" IS A THRILLING SPECTACLE. THE KING KONG OF ROCK MOVIES. FEATURING A BALL-OF-FIRE PERFORMANCE BY VAL KILMER."

— Peter Travers, ROLLING STONE

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— Michael Wilmington, LOS ANGELES TIMES

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3/4/91

Name _____

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Submit entries to AD-LIB A.A.C., 157 Bayview Circle, SF 94124. Winners will be notified by phone.

RULES

- 1-Entries must be postmarked no later than March 22, 1991.
- 2-Only one selection per category.
- 3-Entries must be marked in pen.
- 4-Only one entry per household.
- 5-Employees of the S.F. Bay Guardian are not eligible.
- 6-No phone calls.
- 7-Winner(s) will be notified by phone by March 30, 1991.



THE SAN FRANCISCO BAY
GUARDIAN

1. PICTURE

- ☐ Awakenings-Columbia
- ☐ Dances with Wolves-Orion
- ☐ Ghost-Paramount Pictures
- ☐ Godfather III-Paramount
- ☐ Goodfellas-Warner Brothers

2. DIRECTOR

- ☐ Francis Ford Coppola-The Godfather Part III
- ☐ Kevin Costner-Dances with Wolves
- ☐ Stephen Frears-The Grifters
- ☐ Barbet Schroeder-Reversal of Fortune
- ☐ Martin Scorsese-Good Fellas

3. ACTOR

- ☐ Kevin Costner-Dances with Wolves
- ☐ Robert DeNiro-Awakenings
- ☐ Gerard Depardieu-Cyrano De Bergerac
- ☐ Richard Harris-The Field
- ☐ Jeremy Irons-Reversal of Fortune

4. ACTRESS

- ☐ Kathy Bates-Misery
- ☐ Angelica Huston-The Grifters
- ☐ Julia Roberts-Pretty Woman
- ☐ Meryl Streep-Postcards from the Edge
- ☐ Joanne Woodward-Mr. & Mrs. Bridge

5. SUPPORTING ACTOR

- ☐ Bruce Davison-Longtime Companion
- ☐ Andy Garcia-The Godfather Part III
- ☐ Graham Greene-Dances with Wolves
- ☐ Al Pacino-Dick Tracy
- ☐ Joe Pesci-Good Fellas

6. SUPPORTING ACTRESS

- ☐ Annette Bening-The Grifters
- ☐ Lorraine Bracco-Good Fellas
- ☐ Whoopi Goldberg-Ghost
- ☐ Diane Ladd-Wild at Heart
- ☐ Mary McDonnell-Dances with Wolves

7. SCREENPLAY (Original)

- ☐ Alice-Woody Allen
- ☐ Avalon-Barry Levinson
- ☐ Ghost-Bruce Joel Rubin
- ☐ Green Card-Peter Weir
- ☐ Metropolitan-Whit Stillman

8. SCREENPLAY (Adapted)

- ☐ Awakenings-Steve Zaillian
- ☐ Dances with Wolves-Michael Blake
- ☐ Good Fellas-Nicholas Pileggi & Martin Scorsese
- ☐ The Grifters-Donald E. Westlake
- ☐ Reversal of Fortune-Nicholas Kazan

9. CINEMATOGRAPHY

- ☐ Avalon
- ☐ Dances with Wolves
- ☐ Dick Tracy
- ☐ The Godfather Part III
- ☐ Henry & June

10. EDITING

- ☐ Dances with Wolves
- ☐ Ghost
- ☐ The Godfather Part III
- ☐ Good Fellas
- ☐ The Hunt for Red October

11. ORIGINAL MUSIC SCORE

- ☐ Avalon-Randy Newman
- ☐ Dances with Wolves-John Barry
- ☐ Ghost-Maurice Jarre
- ☐ Havana-David Grusin
- ☐ Home Alone-John Williams

12. ORIGINAL SONG

- ☐ Blaze of Glory-Young Guns II
- ☐ I'm Chekin' Out-Postcards from the Edge
- ☐ Promise me you'll remember-The Godfather Part III
- ☐ Somewhere in my Memory-Home Alone
- ☐ Sooner or Later (I always get my man)-Dick Tracy

13. ART DIRECTION

- ☐ Cyrano De Bergerac
- ☐ Dances with Wolves
- ☐ Dick Tracy
- ☐ The Godfather Part III
- ☐ Hamlet

14. COSTUME DESIGN

- ☐ Avalon
- ☐ Cyrano De Bergerac
- ☐ Dances with Wolves
- ☐ Dick Tracy
- ☐ Hamlet

15. FOREIGN LANGUAGE

FILM

- ☐ Cyrano De Bergerac-France
- ☐ Journey of Hope-Switzerland
- ☐ Ju Dou-People's Republic of China
- ☐ The Nasty Girl-Germany
- ☐ Open Doors-Italy

16. DOCUMENTARY

- ☐ American Dream
- ☐ Berkeley in the Sixties
- ☐ Building Bombs
- ☐ Forever Activists: Stories from the Veterans of the Abraham Lincoln Brigade
- ☐ Walto Salt: A Screenwriter's Journey

17. DOCUMENTARY SHORT SUBJECTS

- ☐ Burning Down Tomorrow
- ☐ Chimps: So Like Us
- ☐ Days of Waiting
- ☐ Journey into Life: The World of the Unicorn
- ☐ Rose Kennedy: A Life to Remember

18. MAKEUP

- ☐ Cyrano De Bergerac
- ☐ Dick Tracy
- ☐ Edward Scissorhands

19. ANIMATED SHORT FILMS

- ☐ Creature Comforts
- ☐ A Grand Day Out
- ☐ Grasshoppers (Cavallette)

20. LIVE ACTION SHORT FILMS

- ☐ Bronx Cheers
- ☐ Dear Rosie
- ☐ The Lunch Date
- ☐ Senzeni Nat
- ☐ (What Have we Done?)
- ☐ 12:01 P. M.

21. SOUND

- ☐ Dances with Wolves
- ☐ Days of Thunder
- ☐ Dick Tracy
- ☐ The Hunt for Red October
- ☐ Total Recall

22. SOUND EFFECTS EDITING

- ☐ Flatliners
- ☐ The Hunt for Red October
- ☐ Total Recall

MacArthur, Oakl. 430-3169.

KATE STEINBERG The flutist performs works by Verne Reynolds, Stamitz and others. 4 pm, Community Music Center, 544 Capp, SF. 647-6015.

UCSF ORCHESTRA The orchestra performs works by UCSF composers as well as excerpts from Copland's *Appalachian Spring*. 4 pm, Millberry Union Gym, 500 Parnassus, SF. 476-6761.

11/Monday

ALEXANDER STRING QUARTET The quartet performs music celebrating the bicentennial of Mozart's death year. 3 pm, McKenna Theater, Creative Arts Bldg., SF State University, 1600 Holloway (at 19th Ave.), SF. 338-2467.

ANNE-SOPHIE MUTTER The violinist performs an all-Brahms concert. 8 pm, Davies Symphony Hall, Van Ness and Grove, SF. 431-5400.

KEVIN SCHUEPBACH The composer presents performances of his own works. 7:30 pm, Dominican College, Grand and Acacia, San Rafael. 485-3236 and 457-4440.

12/Tuesday

JOHN ALER AND BENITA VALENTE Tenor Aler and soprano Valente perform duets by Schubert, Mozart and others. 8 pm, Herbst Theatre, Van Ness and McAllister, SF. 552-3656.

RAE IMAMURA AND MICHAEL ORLAND The two pianists perform works by Bartók for two pianos. 7 pm, Julia Morgan Theater, 2640 College, Berk. 845-8542.

LINDA JACQUA The soprano performs opera music. 6:45 pm, Ristorante Venezia, 1902 University, Berk. 644-3093.

'NOONTIME CONCERTS' Oboist Jon Arneson, flutist Wendy Simon, and bassoonist Carol Negro perform works by Mozart, Roentgen and Orrego-Salas. 12:30 pm, Old St. Mary's Church, 660 California, SF. 255-9410.

SF SYMPHONY The symphony presents a children's concert of works by Stravinsky, Prokofiev, Mendelssohn and others. 10 and 11:30 am, Davies Symphony Hall, Van Ness and Grove, SF. 431-5400.

13/Wednesday

BERKELEY SYMPHONY ORCHESTRA The symphony presents an all-Mozart program. 8 pm, Zellerbach Hall, UC Berkeley, near Telegraph and Bancroft, Berk. 642-9988.

BROWN BAG OPERA Young artists of the SF Opera Center perform opera arias and ensembles. 1 pm, 1 Market Plaza, SF. 565-6434.

HERTZ CHAMBER CONCERT Violinists Michelle Dulak and Cary Koh, violist George Thomson, and cellist Asaf Kolerstein perform works by Haydn. 12:15 pm, Hertz Hall, UC Berkeley, near College and Bancroft, Berk. 642-9988.

SYMPHONIC WIND ENSEMBLE The ensemble presents a salute to composers Aaron Copland and Leonard Bernstein. 8 pm, Main Stage, Foothill College, 12345 El Monte, Los Altos Hills. 948-4444 or 949-7267.

14/Thursday

PANORPHEUS DUO The duo performs works by Bach, Giuliani and Rodrigo, as well as works by Brazilian and Puerto Rican composers. 6 pm, Cultured Salad, 3 Embarcadero Center, SF. 398-6449.

Dance Clubs

A guide to central Bay Area dance clubs. See rock, jazz, folk/country, world music, and classical listings for live music.

ALHAMBRA Sun., international dance music. 1015 Folsom, SF.

AMELIA'S Thurs.-Sat., disco and modern dance music for women; Sat., upstairs "Colors," Mexican music and salsa. No cover charge. 647 Valencia, SF. 552-7788.

ATLAS Fri., dance music for gay men. 836 Mission (near 4th St.), SF. 978-9448.

AVENUE BALLROOM Fri., West Coast swing; Sat., swing and Latin dancing; Sun., ballroom dancing. Smoke- and alcohol-free. 603 Taraval (at 16th Ave.), SF. 681-2882.

BAXTER'S Nightly, party rock. No cover Sun.-Mon. and Wed. 601 Larkspur Landing Cir., Larkspur. 461-7022.

CALIFORNIA DREAM CAFE Fri., mixed dance music. 2041 Center, Berk. 843-9343.

CAL'S UNION STREET Fri.-Sat., country and rock music. Fri., smoke-free. 2001 Union, SF. 561-3121.

CAMELOT Mon.-Sat., Top 40. No cover charge. 3231 Fillmore, SF. 567-4004.

CANDLELIGHT BALLROOM Fri., ballroom dancing; Sat., West Coast swing; 7:30-11:30 pm. 813 San Pablo (near Solano), Albany. 527-5055.

CARIBEE DANCE CENTER Tues., salsa; Wed., reggae; Thurs., salsa; Fri., "Lover's Rock"; Sat., "Spirit of Carnival"; Sun., call for schedule. 1408 Webster, Oakl. 835-4006.

CESAR'S LATIN PALACE Fri.-Sun., Latin music. Fri.-Sat., 9 pm-6 am; Sun., noon-5 pm and 8 pm-2 am. 3140 Mission, SF. 648-6611.

CLUB BELLA NAPOLI Wed.-Sun., urban Top 40 and rap. Sun., 6-10 pm. 2330 Telegraph, Oakl. 893-5552.

THE CLUB CAR Sat., funk and soul. 650 4th St., SF. 864-0931.

CLUB GRAVITY Fri., progressive industrial. 201 9th St. (at Howard), SF. 552-3466.

CLUB METROPOLIS Thurs., hip-hop; Fri., funk;

CRITIC'S CHOICE / Dance

Brava on the Water!

Gina Pacaldo, whose Native American doll dance has become such an integral part of the *Nutcracker Sweetie*; Liz Ozol, whose sardonic take-off on cosmetic breast surgery is both hilarious and painful; and performance artist Sachiko Nakamura are just a few of the dozens of dancers, poets, actors and musicians participating in Brava on the Water!, a two-week residency of women artists performing for and with each other, put together by Brava! for Women in the Arts. Friday night's performance, "Scream! Women Artists Against the War," benefits the Middle East Children's Alliance; Saturday's performance marathon benefits Brava!

— Rita Felciano

■ Brava on the Water! Fri/8 at 8 pm; Sat/9, 2:30 pm-midnight. Life on the Water, Bldg. B, Fort Mason Center, Buchanan at Marina, SF. \$12-\$25 Fri.; \$6-\$12 Sat. 641-7657.



SACHIKO NAKAMURA IN LAYERS

Sat., dance mix; Wed., salsa. No cover charge Thurs. 1484 Market, SF. 621-5001.

CLUB MIRAGE Fri., Top 40; Sat., "Attitudes." 2 Kansas, SF. 431-9046.

CLUB NV Sat., house and alternative dance music until 3 am. 715 Harrison (at 3rd St.), SF. 495-NVNV.

CLUB X Fri., modern, dancing until 3 am. 715 Harrison (at 3rd), SF. 543-6246.

COLOSSUS Sat., '70s and house music. Dancing until 6 am. 1015 Folsom, SF. 431-80YS.

CORRAL Nightly, country and western music. No cover. 2140 Market, SF. 552-2451.

COVERED WAGON SALOON Mon., lounge music; Wed., "Nervous House"; Thurs., reggae; Fri., '70s groove; Sat., modern and classic rock. 917 Folsom, SF. 974-5906.

CROLL'S BAR AND GRILL Fri.-Sat., dance mix. No cover charge. 1400 Webster, Alameda. 522-8439.

CRYSTAL PISTOL Tues., "Klubstitute"; Wed., "Litterbox"; Thurs., "Mongrel Mix," world beat; Fri., "Super Natural Thang"; Sat., funk and soul. 842 Valencia, SF. 695-7887.

DANCE JAM Fri., dance music from the '50s to the '90s. All ages, no alcohol, no smoke, no shoes. 2822-A Union (bet. 28th and 30th Sts.), Oakl. 526-0964.

DANCE SPIRIT Wed., "freespirt" dancing to African, soul, pop, funk and reggae, 8-10:30

pm; Fri., dancing 8 pm-midnight. Fairfax Health Club, 711 Center Blvd., Fairfax. 453-1613.

DNA LOUNGE Mon., soul and rap; Tues., rock; Wed., house and rap; Thurs., modern rock; Fri.-Sat., dance mix; Sun., industrial. Dancing until 4 am. 375 11th St., SF. 626-1409.

DYS Wed., "Glass Night"; Thurs., student night until 3 am; Fri.-Sat., progressive dance music until 4 am. No cover charge Thurs. with student ID. 540 Howard, SF. 777-1419.

EL RIO Fri., modern, 5-10 pm. No cover charge. 3158 Mission, SF. 282-3325.

THE EMPORER Fri., BBQ Brad and DJ Science. 14th St. and Guerrero, SF.

ENDUP Thurs., dance mix; Fri., "Dekadence"; Sat., "Girl Spot"; Sun., "Club Uranus." 401 6th St. SF.

FIREHOUSE 7 Fri., "Dig It"; Sat., "Exotica"; Mon., reggae with Corbett Harvey Bowers; Tues., funk and soul with DJX; Wed., Jerry Bonham; Thurs., Jimmy Lyons. 3160 16th St., SF. 621-1617.

HOULIHAN'S Nightly, modern rock and pop plus videos. No cover charge Sun.-Thurs. 2800 Leavenworth, SF. 775-7523.

HOUSE OF ROCK Mon., house music; Tues.-Sat., mix of classic rock and modern music. Fri.-Sat., dancing until 3 am. No cover Mon.-Tues. 650 Howard, SF. 896-1950.

HOLY COW Tues.-Sat., modern and progressive Top 40. No cover charge. 1531 Folsom, SF. 621-6087.

I-BEAM Thurs., "Club 1970"; Sun., gay tea dance from 5 pm. 1748 Haight, SF. 668-6023.

KENNEL CLUB Thurs. and Sat., "The Box," gay funk and soul; Fri., "Club Q," dancing for women; Sun., world beat and reggae. 628 Divisadero, SF. 931-1914.

LA TERRAZA Mon.-Fri., mariachis; Thurs.-Sun., North Mexican dance mix. No cover charge. 3472 Mission, SF. 285-1236.

LE CLUB TOUCHE Sun., "Skirts," dance music for women; Thurs., Euro-wave and modern rock; Fri.-Sat., house, funk and modern rock, dancing until 3 am. 300 De Haro, SF. 861-8990.

LE MONTMARTRE Wed.-Sat., Latin and salsa. 2125 Lombard, SF. 563-4618.

MANYATTA Fri.-Sun., world beat and reggae. 10-B Hegenberger, Oakl. 568-9282.

THE MIX Fri., alternative and funk in a gay setting. 2041 Center, Berk. 644-3804.

NEW MARTINI EMPIRE Fri., house and modern beat, dancing until 4 am. 1015 Folsom, SF. 626-2899.

NIGHTBREAK Fri., "The Groove Thang," dance and soul, hip-hop and retro-funk; Sun., DJ Mind Motion; Mon., "Rockin' a Hard Place." 1821 Haight, SF. 221-9008.

NICKIE'S BBQ Fri., soul, house; Sat., funk; Tues., world mix with Cheb i Sabbah; Wed., acid house; Thurs., rare groove jazz, Latin. 460 Haight, SF. 621-6508.

OASIS Wed., hip-hop, house and funk; Thurs., "Ozone"; Fri., rock; Sat., new music; Sun., all-request night. No cover Thurs. with student ID; no cover Sun. 11th St. and Folsom, SF. 621-8119.

ONE-UP Fri.-Sat., hip-hop, house and rap. Fri., dancing until 2:30 am, Sat., until 3 am. 520 4th St. (at Bryant), 495-6799.

OZ Nightly, Top 40. Westin St. Francis, 335

continued page 42



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—Kevin Thomas, LOS ANGELES TIMES

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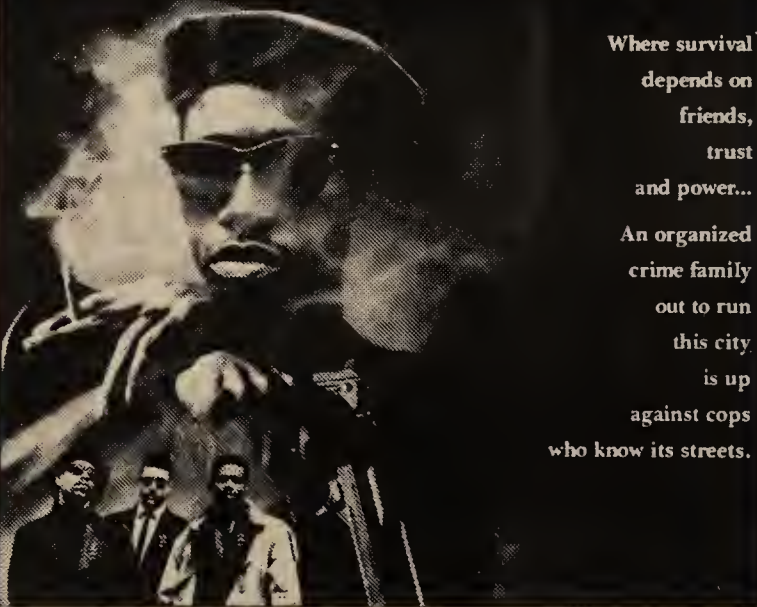
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Pleasant Hill, Century 5
San Ramon, Crow Canyon
Pleasanton, Galaxy 8

EAST BAY
Berkeley, Shattuck
Oakland, Grand Lake
Hayward, United Artists
Fremont, GCC Fremont Hub
Concord, Solano D/I
Oakland, Coliseum D/I

EAST BAY
Union City, Union City D/I
Antioch, Plaza 6
Antioch, Bridgehead D/I
PENINSULA
So. S. F., Century Plaza 8
Redwood City, Century Park 12

PENINSULA
Burlingame, Burlingame D/I
SAN JOSE
Mountain View, Century 10
San Jose, Century 10 Berryessa
San Jose, Century 22
San Jose, Capitol D/I

MARIN
San Rafael, Regency
NORTH COUNTIES
Vallejo, Cinedome
Petaluma, Cinemas
Santa Rosa, Coddington
Fairfield, GCC Solano Mall

SPECIAL ENGAGEMENT, NO PASSES OR DISCOUNT COUPONS ACCEPTED

continued from page 40

Powell, SF. 397-7000.

PALLADIUM Thurs.-Sun., modern rock until 6 am. 1031 Kearny, SF. 434-1308.

PLEASUREDOME Sun., dancing for gay men until 4 am. 177 Townsend, SF.

RAMONA'S Mon., Wed., Fri.-Sat., dance mix; Thurs., reggae. 370 Embarcadero West, Oakl. 891-2351.

RAWHIDE 2 Nightly, country and western. Free dance lessons Mon.-Thurs., 7:30-9:30 pm. No cover. 280 7th St., SF. 621-1197.

ROCKIN' ROBIN'S Fri.-Sat., "Bop 'til You Drop"; Sun., "Jukebox Jam"; Wed., video sing-along; Thurs., weekly promo night. No cover charge. Tues.-Thurs. 1840 Haight, SF 221-1960.

SHOCKWAVES Wed., alternative and industrial music. 2001 Union (at Buchanan), SF. 567-3121.

THE STUD Mon., funk; Wed., oldies; Tues., Thurs.-Sun., modern. No cover charge weekdays. 399 9th St., SF. 863-6623.

THUNDERDOME Sat., leather/Levi dance club. 175 King (at 3rd St.), SF.

TOWNSEND Thurs., "Fashion Thursdays," house music; Fri., beat; Sat., modern rock and house mix, dancing until 4 am. 177 Townsend (at 3rd St.), SF. 974-6020.

THE UNDERGROUND CLUB Mon., "Zone 6," industrial and techno, until 3 am; Wed., "Nemesis," alternative, until 3 am; Thurs., "Mystery City" until 3 am; Fri., "Club Eclipse," progressive industrial, until 9 am; Sat., "Blitz," industrial, alternative rock, until 9 am; Sun., "Club Decade," dance music of the past and present, until 3 am. 201 9th St., SF. 552-3466.

UPTOWN NITE KLUB Tues.-Sun., reggae, soul, soca, calypso and African. Fri. and Sat., dancing until 3 am. 1803 Webster, Oakl. 832-8282.

VIVID Fri.-Sat., house music for gay men until 4 am. Big Heart City, 836 Mission, SF. 957-7656.

WINDSURF BAR AND GRILL Fri.-Sat., disco. 235 University, Berk. 845-7656.

Folk/Country

A guide to acoustic, folk, and country & western music at central Bay Area theaters and clubs.

8/Friday

ALTAN 8:30 pm, Hall of Flowers, 9th Ave. and Lincoln, SF. 681-3820.

DOUBLE L 9 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767.

GOLDEN BOUGH 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

SARA HICKMAN With Cliff Eberhardt. 8 pm, Great American Music Hall, 859 O'Farrell, SF. 885-0750.

SUSAN JAMES 9 pm, Bison Brewing Company, 2598 Telegraph, Berk. 841-7734.

THE MICHAEL BLACK BAND 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

SONOMA COUNTY FOLK FESTIVAL Featuring Joan Baez, the David Grisman Quintet, David Maloney and others. Call for complete program and showtimes. Luther Burbank Center for the Arts, 50 Mark West Spring Rd., Santa Rosa. 762-BASS. (Also Sat/9-Sun/10.)

YOUNG BLUE BUCKS 8:30 pm, Jawad's, 1799 McAllister, SF. 921-5968. (Also Sat/9 at 9 pm, Rocky Sullivan's Bar & Grill, 4737 Geary, SF. 386-0909; Wed/13 at 8 pm, Simple Pleasures, 3434 Balboa, SF. 387-4022.)

9/Saturday

BOB FRANKE 8 pm, Julie's Place, First Congregational Church of Oakland, 27th St. and Harrison, Oakl. 548-8708.

CAROL McCOMB With Nina Gerber and Sam Page. 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

SONOMA COUNTY FOLK FESTIVAL See Fri/8.

SONORA CELTIC CELEBRATION Featuring Golden Bough, Carnahan, Petri, Topsy House, and others. Today, 10 am-midnight; Sun/10, 9 am-5 pm. Mother Lode Fairgrounds, Hwy. 49, Sonoma. (209) 533-3473.

STAN WISNIACH 1 pm, California Academy of Sciences, Golden Gate Park, SF. 863-1719.

YOUNG BLUE BUCKS See Fri/8.

10/Sunday

TONY BIRD 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

SARAH ELIZABETH CAMPBELL With Nina Gerber. 7:30 pm, Plowshares Coffee House, Firehouse, Fort Mason Center, Buchanan and Marina, SF. 441-8910.

DOUBLE L 9:30 pm, Shannon Arms, 915 Taraval, SF. 665-1223.

IRISH MUSIC SESSION 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

SEAN KELLY 9 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767.

SONOMA COUNTY FOLK FESTIVAL See Fri/8.

SONORA CELTIC CELEBRATION See Sat/9.

11/Monday

RORY McNAMARA 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

TRADITIONAL IRISH MUSIC SESSION 9:30 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.

CRITIC'S CHOICE / Movies



And Woman Wove It in a Basket

In this beautifully woven documentary by Bushra Azzouz, Marlene Farnum and Nettie Kunekl, Kunekl describes the traditions of her Klickitat people in Oregon. From the creation myth and the folk tales to the cultural destruction wrought by modern society (laws, "No Trespassing" signs, Pepsi addiction), she's afraid her way of life, centered on fishing and basket-weaving, will die out with her generation — but

her mother feared the same thing. Nettie learned weaving from her mother-in-law after her own mother died, as Woman was originally given the skill in a dream by the Great Chief Above. If you have the slightest interest in Native American crafts and culture, don't miss this bittersweet trip back to nature. It's part of Film Arts Foundation's bimonthly "Film as Art/Art in Film" series.

— Steve Warren

■ And Woman Wove It in a Basket. Thurs/14 at 7 pm, M.H. de Young Museum, Golden Gate Park, SF. \$4-\$5. 552-8760.

12/Tuesday

SKIP HENDERSON'S SALTY STARBOARD WATCH 8:30 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.

TEMPEST 7 pm, All That Jazz, 160 Shoreline, Mill Valley. 331-1974.

13/Wednesday

VINCE BELL 10 pm, The Ace Cafe, 1539 Folsom, SF. 621-4752.

OLD TIME JAM 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

BETSY ROSE With Robert Temple and Nancy Raven. 7:30 pm, La Peña, 3105 Shattuck, Berk. 849-2568.

SCOTT AND LIEF 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

YOUNG BLUE BUCKS See Fri/8.

14/Thursday

MICHAEL BLACK 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

EOIN CONWAY 9 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767.

TENBROOKS 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

Jazz

A guide to live jazz at central Bay Area clubs and theaters.

8/Friday

BARNEY FARFEL QUINTET 6 pm, Cafe Claude, 7 Claude, (Bush bet. Kearny and Grant), SF. (Also Sun/10 at 3-6 pm, Boathouse, 1 Harding Park, SF. 681-2727.)

CHRISTOPHER HOLLYDAY QUARTET 9 and 11 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200. (Also Sat/9.)

COUNTERPOINT Fri., 5 pm; Tues.-Thurs., 8 pm; Tonga Restaurant and Hurricane Bar, Fairmont Hotel, California and Mason, SF. 772-5000.

DAVE DANILES ENSEMBLE Fri., 5-9 pm; Sun., 6-10 pm; Geoffrey's, 131 Broadway (at 2nd St.), Jack London, Oakl. 271-0350.

DENISE PERRIER QUARTET 9 pm, Pearl's, 256 Columbus, SF. 291-8255.

DIZZY GILLESPIE QUINTET 8:30 and 11 pm, Kimball's East, 5800 Shellmound, Emeryville. 658-2555. (Also Sat/9-Sun/10.)

JACKIE HAINSTON 5:30 pm, Maltese Grill, 20 Annie, SF. 777-1955.

THE JESTERS 9 pm, Mark Monroe Productions, 449 Powell (at Sutter), 3rd fl., SF. 951-0226.

JOE ALVAREZ TRIO Fri.-Sat., 9:30 pm; Tues.-Thurs., 9 pm; Sun.-Mon., 8 pm; New Orleans Room, Fairmont Hotel, California and Mason, SF. 772-5259.

JONES AND COMPANY Fri.-Sat., Wed.-Thurs., 8:30 pm, Chanen's Lounge, Sheraton, Fisherman's Wharf, SF. 362-5500.

THE JULES BROUSSARD BAND 9 pm, All That Jazz, next to Howard Johnson's, 160 Shoreline, Mill Valley. 331-1974. (Also Sat/9.)

THE JULIUS HEMPHILL SEXTET 8 pm, Zellerbach Hall, UC Berkeley, near Telegraph and Bancroft, Berk. 642-9988. (Also Sat/9.)

KENT STRAND DUO Fri.-Sat., 7 pm, Harris' Bar and Lounge, 2100 Van Ness (at Pacific), SF. 673-1888.

BIRELI LAGRENE 9 and 11 pm, Kimball's, 300 Grove, SF. 861-5555. (Also Sat/9.)

LEE WATERMAN AND COMPONENTS 8:30 pm, Picante Taqueria, 1328 6th St., Berk. 525-3121.

JEFF LINSKY Fri.-Sat. and Wed.-Thurs., 8 pm, Park Hyatt, 333 Battery, SF. 392-1234.

PETER MINTUN Fri.-Sat., 8 pm; Wed.-Thurs., 7 pm; Masons Restaurant, Fairmont Hotel, California and Mason, SF. 392-0113.

THE SUSIE LARINE QUARTET With Donald Bailey. Fri.-Sat., 10 pm; Thurs., 9 pm; The Travelodge, 920 University, Berk. 843-3175.

TOM WHITEHEAD BAND With Waibone. 10 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.

LARRY VUCKOVICH Fri.-Sat. and Mon.-Thurs., 9 pm, Club 36, Grand Hyatt of SF, 345 Stockton, SF. 398-1234.

CECIL WELLS 8 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123. (Also Sun/10 at 6:30 pm.)

continued page 44

It's a mind-boggling, lip-flipping, eye-popping EXTRAVAGANZA!!!

The BRITISH ANIMATION INVASION

1991 EXPANDED ENTERTAINMENT

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ROXIE Sat, Sun & Wed Mats: 12:00, 2:15, 4:45
3177 14th (at Valencia) 863-1047

FINAL WEEK! Nightly: 5:00, 7:15, 9:30
U.C. THEATRE Sat & Sun Mats: 2:45
2036 UNIVERSITY AVE. AT SHATTUCK • 843-6267
Friday Late Show: Midnight

A SWEEPING EPIC OF ONE MAN'S ASCENT TO POWER ...AND HIS FALL FROM GRACE.

JOHN LONE

SHADOW OF CHINA

SAMMI DAVIS **VIVIAN WU**

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SUNRISE INC. Present an S.H. PRODUCTION and ELLIOTT LEWITT PRODUCTION • A MITSUO YANAGIMACHI FILM

SHADOW OF CHINA SAMMI DAVIS • VIVIAN WU • KOKCHI SATO Music by YASUAKI SHIMIZU Production Designer ANDREW McALLPINE
Director of Photography TOYOMICHI KURITA Based on a novel by MASAOKI NISHIKI Screenplay by RICHARD MAXWELL and MITSUO YANAGIMACHI
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It could be about
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— EAST BAY —

Berkeley, Shattuck Cinemas
Fremont, Cinedome 8 East
Pleasanton, Galaxy 8

— PENINSULA —

San Mateo, GCC Hillsdale Mall Cinema
Mountain View, AMC Old Mill 6

— MARIN —

Novato, Rowland Plaza

SPECIAL ENGAGEMENT • NO PASSES OR DISCOUNT COUPONS ACCEPTED

continued from page 42

PAULA WEST Thurs.-Fri. with Ken Muir, Sat. with Gus Gustavson. 7 pm, 1001 Nob Hill Restaurant, 1001 California, SF. 441-1001.
COOKIE WONG With Mark Zannini. 9 pm, Quiet Storm, 3rd fl., Cannery, Jefferson and Leavenworth, SF. 771-2929.

9/Saturday

CHRISTOPHER HOLLYDAY QUARTET See Fri/8.
DIZZY GILLESPIE QUINTET See Fri/8.
EDDIE MARSHALL QUINTET 9 pm, Pearl's, 256 Columbus, SF. 291-8255.
'JAZZ RAIN DANCE' Featuring Schawkie Roth. 8 pm, San Geronimo Cultural Center, 6350 Sir Francis Drake, San Geronimo. 488-9385.
JULES BROUSSARD BAND See Fri/8.
THE JULIUS HEMPHILL SEXTET See Fri/8.
BIRELI LAGRENE See Fri/8.
MIYOKO AND FRIENDS 4 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.
PAUL ROBINSON GROUP With Opter Flame. 9 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.
ED AND BARBARA WETTELAND 8 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123.

10/Sunday

AL MOLINA AND FRIENDS 7 pm, Pearl's, 256 Columbus, SF. 291-8255.
GARY BURTON QUINTET With Don McCaslin and Larry Grenadier. 4:30 pm, Bach Dancing and Dynamite Society, Douglas Beach House,

Half Moon Bay. 726-3839.
BARNEY FARFEL QUINTET See Fri/B.
DIZZY GILLESPIE QUINTET See Fri/B.
ROGER KELLAWAY 4 pm, Maybeck Recital Hall, 1537 Euclid, Berk. 848-322B.
MARK LEVINE TRIO 8 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200.
CECIL WELLS See Fri/8.

11/Monday

'BENEFIT FOR KENT AND SAM BRYSON' Featuring Warren Gale, Peck Allmond Group, and a Jam session. 9 pm, Pearl's, 256 Columbus, SF. 291-8255.
GUS GUSTAVSON Mon.-Wed., 7 pm, 1001 Nob Hill Restaurant, 1001 California, SF. 441-1001.
KEN HILDEBRANT Mon.-Tues., 7 pm, Masons Restaurant, Fairmont Hotel, California and Mason, SF. 772-5000.
GREGORY JAMES With Alex Popovics. 8 pm, Mason Street Wine Bar, 342 Mason (at Geary), SF. 391-3454.
MIKE LIPSKIN 6:30 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123. (Also Tues/12 with Ben Miller.)

12/Tuesday

PETER BARCLAY 7 pm, Casa Madrona Hotel and Restaurant, 801 Bridgeway, Sausalito. 332-0502.
CHRIS GRAMPP 7 pm, Augusta's Restaurant/Cafe, 2955 Telegraph, Berk. 548-3140.
MIKE GREENSILL 5:30 pm, Maltese Grill, 20 Annie, SF. 777-1955.

MIKE LIPSKIN See Mon/11.
'STUDENT COMBOS' Featuring combos from the UC Berkeley Jazz Ensembles. 8 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200.
VINCE LATEANO TRIO Tues.-Wed. and Thurs. with Madeline Eastman. 9 pm, Pearl's, 256 Columbus, SF. 291-8255.
NANCY WILSON 8:30 and 11 pm, Kimball's East, 5800 Shellmound, Emeryville. 658-2555. (Also Wed/13-Sun/17.)

13/Wednesday

MADLINE EASTMAN With the Don Haas Trio. 9 pm, Kimball's, 300 Grove, SF. 861-5555.
GINA CATANIA With Frank Bohan. 9 pm, Mason Street Wine Bar, 342 Mason (at Geary), SF. 391-3454.
GIRLS NEXT DOOR Noon, City Center, Broadway and 13th St., Oakl. 444-5588.
ED WETTELAND DUO Featuring Dean Reilly and Maye Cavallaro. 5:30 pm, Maltese Grill, 20 Annie, SF. 777-1955.
DICK FREGULIA 7 pm, Casa Madrona Hotel and Restaurant, 801 Bridgeway, Sausalito. 332-0502.
PROOF OF THE PUDDING 8 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200.
NORMA TEAGARDEN 7 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123.
DICK TURNER 7 pm, All That Jazz, next to Howard Johnson's, 160 Shoreline, Mill Valley. 331-1974. (Also Thurs/14.)
NANCY WILSON See Tues/12.

14/Thursday

DEAN BURRIS 7 pm, Casa Madrona Hotel and Restaurant, 801 Bridgeway, Sausalito. 332-0502.
RICHIE COLE 9 and 11 pm, Kimball's, 300 Grove, SF. 861-5555. (Also Fri/15-Sat/16.)
DAVE HOLLAND QUARTET 8 and 10 pm, Concepts Cultural Gallery, 480 3rd St., Oakl. 763-0682. (Also Fri/15-Sat/16.)
DICK FREGULIA AND KEN FLOURD 7:30 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123.
JULES BROUSSARD BAND With Les Bailey. 9:30 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.
THE SPLATTER TRIO With the Chris Brown/Tom Nunn duo. 9 pm, Olive Oil's Bar & Grill, 295 China Basin Way, SF. 550-8209.
STEVE ERQUIAGA GROUP 8 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200.
LISA TORRES With Ray Scott. 6 pm, Cafe Claude, 7 Claude (Bush bet. Kearny and Grant), SF. 392-3505.
DICK TURNER See Wed/13.
ED WETTELAND 5:30 pm, Maltese Grill, 20 Annie, SF. 777-1955.
NANCY WILSON See Tues/12.

Rock

A guide to live rock, R&B, blues, and other modern pop music shows in the central Bay Area, including nightclub performances.

8/Friday

BARBARA MANNING AND THE SF SEALS With Viva Saturn. 10:30 pm, I-Beam, 1748 Haight, SF. 668-6023.
BIG COW FEET 9 pm, 8ouncer's Bar, 64 Townsend, SF. 397-2480.
BOBBY BLUE BROWN With the Troyce Key Big Blues Band. 9:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr. Way, Oakl. 655-6661.
CHRIS COBB BAND With Lavy Smith and the Red Hot Skillet Lickers. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.
CROSSCUT 9:30 pm, Lost and Found Saloon, 1353 Grant, SF. 397-3751. (Also Sat/9.)
DOUBLE L 9 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767.
THE DYNATONES With E.C. Scott and Smoke. 9 pm, Slim's, 333 11th St., SF. 621-3330.
FRANK BINER AND THE SOUL PATROL 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
FUZZ FACTOR With Atomic Cocktail. 8:30 pm, Spike's Speak, 139 8th St., SF. 255-1392.
GWAR 8:30 pm, Omni, Shattuck at 48th St., Oakl. 547-7655.
HEATHER-DAVIS AND THE HEADHUNTERS 9:30 pm, Fourth Street Tavern, 711 4th St., San Rafael. 454-4044.
HOT TUNA With John Mayall and the Bluesbreakers. 8 pm, Warfield Theatre, 982 Market, SF. 762-BASS. (Also Sat/9.)
JOHNNY NITRO AND THE DOORSLAMMERS 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.
JR. WATSON/LYNWOOD SLIM BAND 9 pm,

Larry Blake's, 2367 Telegraph, Berk. 848-0888.
MEDICINE MEN With Vitamin F. 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.
MEDIUM COOL 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
MR. T EXPERIENCE With the Creamers. 10:30 pm, Club Chameleon, 853 Valencia, SF. 821-1891.
THE MOVIE STARS 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.
PACK OF WOLVES With Skyklad and Squeeze. 8 pm, Strawberry Recreation Center, call for location. 456-8707.
PRIDE AND JOY 9 pm, Last Day Saloon, 406 Clement, SF. 387-6343.
PUSSYCAT THEATRE With the Judy Boom. 10 pm, Hotel Utah, 500 4th St. (at Bryant), SF. 421-8308.
ALEXANDRIA RUNETTE With Errol Slack. 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.
THE SEXTANTS 9 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.
SISTER MIDNITE 9 pm, Covered Wagon Saloon, 917 Folsom (at 5th St.), SF. 974-1585.
SLAY GROUND With Mordacious. 9:30 pm, Morty's, 1024 Kearny, SF. 986-MORT.
STAINS With Gargoyles, Das Klown and Assassins of God. 8 pm, Gilman Street, 924 Gilman, Berk. 525-9926.
SUDDEN SAM AND JERSEY J.D. 6 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.
TOMMY TUNONE 10 pm, Boathouse, 1 Harding Park, SF. 681-2727.
WALL STREET With Buddy Owen Band. 9:30 pm, New George's, 842 4th St., San Rafael. 457-1515.

9/Saturday

ABOUT FACE With Next. 9:30 pm, New George's, 842 4th St., San Rafael. 457-1515.
BIG BANG BEAT 9 pm, Great American Music Hall, 859 O'Farrell, SF. 885-0750.
THE BIRD KILLERS With Reckless Pedestrians. 9:30 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.
BOBBIE WEBB BLUES BAND Noon, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
BROTHER BUZZ 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
OTIS CLAY With the Chicago Fire. 9 pm, Slim's, 333 11th St., SF. 621-3330.
CROSSCUT See Fri/8.
CHUCK DAY 9 pm, Peri's Music Bar, 29 Broadway, Fairfax. 459-9910. (Also Sun/10.)
THE DESOTOS 10 pm, Boathouse, 1 Harding Park, SF. 681-2727.
DETONATORS With Mr. T Experience, Creamers, Glycine Max, and Corrupted Ideas. 8 pm, Gilman Street, 924 Gilman, Berk. 525-9926.
ESKIMO With You and What Army. 10 pm, El Rio, 3158 Mission, SF. 282-3325.
THE FONTANAS With Ira Marlowe. 8:30 pm, Spike's Speak, 139 8th St., SF. 255-1392.
GENUINE DIAMELLES With Pennsylvania Mahoney and her Safe Sextet. 10 pm, Hotel Utah, 500 4th St. (at Bryant), SF. 421-8308.
GEORGE AND THE WONDERS 9 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767.
THE GRENVILLES 9 pm, Bison Brewing Company, 2598 Telegraph, Berk. 841-7734.
HELEN KELLER PLAID With the Stimmies, Spam, and Ammo. 10:30 pm, Club Chameleon, 853 Valencia, SF. 821-1891.
HIRED GUN 9 pm, 8ouncer's Bar, 64 Townsend, SF. 397-2480.
HOT TUNA See Fri/8.
'INSURANCE BENEFIT 1991' Featuring Cringer, Forethought Reunion, and Mark Sperry and Terri Weist. 8:30 pm, Studio Four, 2702 18th St. (at York), SF. 863-0582.
LAVY SMITH AND THE RED HOT SKILLET LICKERS 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.
LOVER RUNS RED With Murmers and Sleep of Reason. 9:30 pm, Morty's, 1024 Kearny, SF. 986-MORT.
LZ LOVE With Pamela Rose and Sidepocket. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.
BARRY 'THE FISH' MELTON 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.
MISTER HYDE 9 pm, The Stone, 412 Broadway, SF. 391-8282.
BOBBY MURRAY 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
PAUL ROBINSON GROUP With Opter Flame. 9 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.
THE PONTIAX 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.
RED HOUSE PAINTERS 9 pm, Covered Wagon Saloon, 917 Folsom (at 5th St.), SF. 974-1585.
THE SCREAMIN' BLOODY MARYS With Assassins of God and U-Thant. 5 pm, 10:30 pm, Club Chameleon, 853 Valencia, SF. 821-1891.
SHOCKWAVES With Berzerkers. 10:30 pm, I-Beam, 1748 Haight, SF. 668-6023.

THE SNEETCHES 10 pm, DNA Lounge, 375 11th St., SF. 626-2532.
STEVIE QURR BAND 9:30 pm, Fourth Street Tavern, 711 4th St., San Rafael. 454-4044.
THE STRANGERS With EAS. 9 pm, Last Day Saloon, 406 Clement, SF. 387-6343.
THIN WHITE ROPE With Sordid Humor. 9 pm, The Bear's Lair, Student Union Bldg., UC Berkeley, near Telegraph and Bancroft, Berk. 642-7477.
TOM WHITEHEAD BAND With Wailbone. 10 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.
LUTHER TUCKER With the Troyce Key Big Blues Band. 9:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr. Way, Oakl. 655-6661.
PAULETTE TYSON With Wylie Trask. 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

10/Sunday

BRAZEN HUSSY AND THE BLUE HEARTS 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
CARLOS GUITARLOS JAM SESSION 3 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.
CHUCK DAY See Sat/9.
THE HURRICANES 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
JOHNNY NITRO AND THE DOORSLAMMERS 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.
GREG KIHN 9:30 pm, New George's, 842 4th St., San Rafael. 457-1515.
KING PERKOFF BAND 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.
MILE HIGH BLUES BAND With Louis Madison. 9:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr. Way, Oakl. 655-6661.
MIYOKO AND FRIENDS 4 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.
MOONDOG 9:30 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.
NO NAME BAND 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.
ONE EYED JACKS With the Meices. 4 pm, Nightbreak, 1821 Haight, SF. 221-9008.
OPEN MIKE With both performance and video screenings. 8 pm, Armpit Gallery, 633 Haight, SF. Free. 558-8184.
OPEN MIKE Sign-ups at 8:30 pm, show at 9 pm, Firehouse 7, 3160 16th St. (at Albion), SF.
PAPER TULIPS With Wendel Doesn't Mind. 10 pm, Hotel Utah, 500 4th St. (at Bryant), SF. 421-8308.
SAGE 9 pm, Bison Brewing Company, 2598 Telegraph, Berk. 841-7734.
JERRY SHELFER With John Maxwell. 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.
STAINS With Paper Tulips and Red, White and Black. 9 pm, Covered Wagon Saloon, 917 Folsom (at 5th St.), SF. 974-1585.
SWEETHEARTS OF THE BANCROFT LOUNGE 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.
WALT THE DOG'S SUNDAY BLUES JAM 5:30 pm, Fourth Street Tavern, 711 4th St., San Rafael. 454-4044.
WEST COAST HOUSE ROCKERS Noon, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
WRECKING MACHINE With Sickminded. 10:30 pm, Club Chameleon, 853 Valencia, SF. 821-1891.

11/Monday

BIG DEAL 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
BLUE NICKEL 9 pm, Peri's Music Bar, 29 Broadway, Fairfax. 459-9910.
HANK With the Past. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.
HIGH NOON 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.
JOHNNY'S PROBLEM With Bouffant Jellyfish. 10:30 pm, I-Beam, 1748 Haight, SF. 668-6023.
JULIAN'S OPEN MIKE 9 pm, Camelot, 3231 Fillmore, SF. 567-4004.
YVETTE KAY 9 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.
THE MUSCLETONES 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
ROSICRUTIANS With A Different Kitchen. 10:30 pm, Nightbreak, 1821 Haight, SF. 221-9008.
E.C. SCOTT With Smoke. 9 pm, Slim's, 333 11th St., SF. 621-3330.
STEVE GANNON AND THE MONDAY BLUES JAM 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.
WHATEVER 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.
DAVID WORKMAN With Cathy Lemons. 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.
THE ZAPP BAND With Toulouse La Groove. 10 pm, Kennel Club, 628 Divisadero, SF. 931-1914.

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-Judy Stone, SAN FRANCISCO CHRONICLE

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CRITIC'S CHOICE / Music

Viva Saturn and Barbara Manning

Ex-Rain Parader Steven Roback has only brought his three-year-old electric project Viva Saturn to the stage twice before, but each time it's been a monstrous collage of churning, swirling guitars, pounding but mind-captivating rhythms, and Roback's ethereal tenor voice. Guitarist John Thoman, bassist Ross Inden, and drummer Carlo Nuccio round out the Viva Saturn lineup, and — for this show only — the quartet's joined by another former Rain Parader, Matt Piucci. Viva Saturn's second LP, *Sound Mind*, is coming this April on Heyday. Also due in April is a new EP by Barbara Manning, *One Perfect Green Blanket*, which will accompany the rerelease of her solo debut, *Lately I Keep Scissors*. The SF Seals, Manning's newly regrouped electric band, shares the bill tonight.

— Kurt Wolff

■ Viva Saturn and the SF Seals, Fri/8 at 10 pm, I-Beam, 1748 Haight, SF. \$5. 668-6023.



STEVEN ROBACK

12/Tuesday

THE BACK PAGES 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

THE COYOTES 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.

DELI CREEPS With Broom and Wonder Wall. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

THE DEPUCCILLATORS OF SOUL 9 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.

THE ELECTION With Misfit Hero. 10 pm, Hotel Utah, 500 4th St. (at Bryant), SF. 421-8308.

FARMER'S DAUGHTERS 9 pm, Camelot, 3231 Fillmore, SF. 567-4004.

F-BOYZ With Stevie Neal Sinatra. 9 pm, Brainwash Laundromat, 1122 Folsom, SF. 861-FOOD.

GROTUS With 27 Devils Joking. 10:30 pm, I-Beam, 1748 Haight, SF. 668-6023.

CARLOS GUITARLOS 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.

RICK HATFIELD 9:30 pm, Sweetwater, 153 Throckmorton, Mill Valley. 388-2820.

LES IS MORE With Something Scaley. 9 pm, Covered Wagon Saloon, 917 Folsom (at 5th St.), SF. 974-1585.

LISA KINDRED BAND 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.

MOTOWN MANIA 9 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.

THE MOVIE STARS With the Sextants and Jason Luckett. 10 pm, Kennel Club, 628 Divisadero, SF. 931-1914.

OPEN JAM NIGHT 10:30 pm, Nightbreak, 1821 Haight, SF. 221-9008.

TOMMY ROX 9:30 pm, Fourth Street Tavern, 711 4th St., San Rafael. 454-4044.

STEPHAN SPANO 9 pm, Peri's Music Bar, 29 Broadway, Fairfax. 459-9910.

'THE TREEHOUSE' An open mike. 9 pm, El Rio, 3158 Mission, SF. 282-3325.

PAULETTE TYSON 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

PERRY WELSH 9:30 pm, Lost and Found Saloon, 1353 Grant, SF. 397-3751.

WORK RELEASE 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

13/Wednesday

BIG LOVE REUNION With Flying Monkeys. 10:30 pm, I-Beam, 1748 Haight, SF. 668-6023.

TED BUTLER With Blues International. 9:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr. Way, Oakl. 655-6661.

EUGENE AND THE BLUEJEANS 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.

GIRLS NEXT DOOR Noon, City Center, Broadway and 13th St., Oakl. 444-5588.

HENRY STEELE AND BOB DAVIS 8 pm, the Marsh at Cafe Beano, 878 Valencia, SF. 641-0235.

THE HULA SISTERS 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

HURRICANS 9:30 pm, Lost and Found Saloon, 1353 Grant, SF. 397-3751.

JOHNNY NITRO AND THE DOORSLAMMERS 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.

LUTHER TUCKER BLUES JAM 9:30 pm, Fourth Street Tavern, 711 4th St., San Rafael. 454-4044.

MCM AND THE MONSTER With Mordred. 9 pm, Slim's, 333 11th St., SF. 621-3330.

MITCH WOODS AND HIS ROCKET '885 9:30 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.

MOBY DICK 9 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.

MODEL CITIZENS 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

THE MOMMYHEADS 9 pm, Brainwash Laundromat, 1122 Folsom, SF. 861-FOOD.

PENNSYLVANIA MAHONEY 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.

OPEN MIKE 9 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.

THE RUBBLES With Wes Morden Trio. 10 pm, Hotel Utah, 500 4th St. (at Bryant), SF. 421-8308.

SAMMI With Mudwimmin and Don't Mean Maybe. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

SF DOGS With Sway. 10:30 pm, Nightbreak, 1821 Haight, SF. 221-9008.

SIDEPOCKET 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

COLE TATE 9 pm, Peri's Music Bar, 29 Broadway, Fairfax. 459-9910.

TERRY SOLASTANO 9 pm, Camelot, 3231 Fillmore, SF. 567-4004.

THIN WHITE ROPE With Field Trip. 10 pm, Kennel Club, 628 Divisadero, SF. 931-1914.

THE ULTRAS 9:30 pm, Tap Room Bar, 1151 Folsom, SF. 626-2388. (Also Thurs/14.)

WEST COAST RANGERS 9 pm, Last Day Saloon, 406 Clement, SF. 387-6343.

WILD RIDE With Chomphard. 9:30 pm, New George's, 842 4th St., San Rafael. 457-1515.

14/Thursday

ALLIGATOR AND THE BAYOU BOGGIE BAND 9 pm, Last Day Saloon, 406 Clement, SF. 387-6343.

'BATTLE OF THE BANDS' Featuring the Electron and Monet's Garden. 10 pm, 8oathouse, 1 Harding Park, SF. 681-2727.

BEVERLY STOVALL BLUES BAND With Alvin Sykes. 9:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr. Way, Oakl. 655-6661.

BIRDKILLERS With the Billy Nayer Show. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

BUZZARD SONG 9 pm, Bison Brewing Company, 2598 Telegraph, Berk. 841-7734.

WENDY DEWITT 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.

EUGENE AND THE BLUE JEANS 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

FIRST MEMORY 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.

415 With Easy Access. 9:30 pm, New George's, 842 4th St., San Rafael. 457-1515.

FREEWAY FRANK AND THE HOTWIRES 9:30 pm, Fourth Street Tavern, 711 4th St., San

Rafael. 454-4044.

JULES BROUSSARD BAND With Les Bailey. 9:30 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.

KEN ARCONTI AND THE BLOWTOP BLUES BAND 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.

LARRY HUNT AND THE BLUE FLAMES 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

LAVAY SMITH TRIO 9 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.

LOVENEST With Watershed. 10 pm, Hotel Utah, 500 4th St. (at Bryant), SF. 421-8308.

MARGHI ALLEN AND HIRED GUN 9 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.

MARK NAFTALIN AND RON THOMPSON 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

THE MOVERS 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

DALE MYER 9 pm, Peri's Music Bar, 29 Broadway, Fairfax. 459-9910.

PACK OF WOLVES With Michael Franti and Ogie Yocha. 9:30 pm, Ashkenaz, 1317 San Pablo, Berk. 525-5054.

SCOUTS HONOR With Osgood Slaughter. House of Rock, 650 Howard, SF. 896-1950.

SILVER, PLATINUM AND GOLD 9:30 pm, Lost and Found Saloon, 1353 Grant, SF. 397-3751.

SONYA HUNTER BAND With Pounding 8rds. 10:30 pm, Club Chameleon, 853 Valencia, SF. 821-1891.

THE STRANGERS 9 pm, Camelot, 3231 Fillmore, SF. 567-4004.

SWEETHEARTS OF THE BANCROFT LOUNGE 9:30 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.

TOURISTS IN DISTRESS With Red House Painters. 9:30 pm, Morty's, 1024 Kearny, SF. 986-MORT.

THE ULTRAS See Wed/13.

World Music

A guide to live world beat, reggae, African, Latin, and other international music performances in central Bay Area theaters and nightclubs.

8/Friday

CELIA MALHEIROS AND FRIENDS 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.

EEK-A-MOUSE 9 pm, The Stone, 412 Broadway, SF. 391-8282.

GRUPO SEVILLA 10:30 and 11:30 pm, La Bodega, 1337 Grant, SF. 433-0439.

JUNGULAR GROOVES 9:30 pm, Miss Pearl's Jam House, 601 Eddy, SF. 775-5267.

KANAOE 9 pm, Bahia Brasil, 600 Beach, SF. 931-8720.

LOS COMPAS 10 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.

9/Saturday

BANDA CARIOCA 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.

CANDELA 9:30 pm, La Peña, 3105 Shattuck, Berk. 849-2568.

EEK-A-MOUSE 8:30 pm, Omni, Shattuck at 48th St., Oakl. 547-7655.

GEORGE AND THE WONDERS 9 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767.

JEFF NARELL RHYTHM AND STEEL 9 pm, Miss Pearl's Jam House, 601 Eddy, SF. 775-5267. (Also Thurs/14.)

KASSIN'S ALL STARS 8 pm, Berkeley Richmond Jewish Community Center, 1414 Walnut, Berk. 848-0237.

SLICE OF BRASIL 9 pm, Bahia Brasil, 600 Beach, SF. 931-8720.

10/Sunday

ADAMA 9:30 pm, Ashkenaz, 1317 San Pablo, Berk. 525-5054.

JEFF NARELL AND RHYTHM AND STEEL 4 pm, El Rio, 3158 Mission, SF. 282-3325.

'MIDDLE EASTERN MUSIC' Call for time, Grapeleaf Restaurant, 4031 Balboa (at 41st Ave.), SF. 668-1515.

'SALSA FIESTA' Featuring Cesar's Latin All-stars. 5:30 pm, Cesar's Latin Palace, 3140 Mission, SF. 648-6611.

VOZ DO BRASIL 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.

11/Monday

CULTURE 10 pm, DNA Lounge, 375 11th St., SF. 626-2532.

EEK-A-MOUSE 7 pm, Luther Burbank Center for the Arts, 50 Mark West Spring Rd., Santa Rosa, 762-8ASS.

VIVA BRASIL 8 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200.

12/Tuesday

JAZZ BRASIL 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.

13/Wednesday

JORGE CARIOCA With Angela Silva. 6:30 pm, La Bodega, 1337 Grant, SF. 433-0439.

SLICE OF BRASIL 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.

14/Thursday

CORCOVADO 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.

JEFF NARELL RHYTHM AND STEEL See Sat/9.

ANGELA SILVA With Joyce Cooling. 9 pm, Bahia Brasil, 600 Beach, SF. 931-8720.

ZULU SPEAR 9 pm, Slim's, 333 11th St., SF. 621-3330.

Spoken Word

A selective guide to readings, lectures, and other spoken word events in the central Bay Area.

8/Friday

JEAN LIEDLOFF The author of *The Continuum*

Concept speaks on "What Is Normal and What Is Natural." 8 pm, St. Mary's Hospital, Hayes and Stanyan, SF. 661-3641.

DOMINIQUE LOWELL Lowell reads from her new book, *Pile*, with Kim Nomad and Dawn Oberg. 10:30 pm, Cafe Beano, 878 Valencia, SF. 558-8112.

TERENCE MCKENNA McKenna presents a lecture entitled "Deep Other: Mind & Time, Spirit & Matter." 7 pm, California Institute of Integral Studies, 765 Ashbury, SF. 753-6100.

JOAN HAMERMAN ROBBINS The author of *Knowing Herself: Women Tell Their Stories in Psychotherapy* reads from and discusses her book. 7:30 pm, University YWCA, 2600 Bancroft, Berk. 848-6370.

GARY SNYDER The poet presents a reading to open the 11th Annual River Conference and Festival. 8 pm, Angelico Hall, Dominican College, San Rafael. 472-3500.

9/Saturday

CALIFORNIA WRITERS' CLUB Clell Bryant, senior editor of *Reader's Digest*, is keynote speaker in the "3rd Annual Jack London Writers' Conference." 8 am, College of Notre Dame, Belmont. 593-5723.

CAROL NELSON Nelson speaks on "Great Dutch Paintings in America." 1 pm, De Young Museum, near 8th Ave. and Kennedy, Golden Gate Park, SF. 750-3638.

JULIE SMITH The mystery writer and former *SF Chronicle* reporter presents a workshop on "Writing the Mystery." 10 am, Book Passage, 51 Tamal Vista, Corte Madera. 927-0960.

continued next page

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Our past.

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FRIDAY • MARCH 8
CHRIS COBB BAND
LAVAY SMITH &
THE RED HOT SKILLET LIKKERS
Above Paradise
SEXTANTS

SATURDAY • MARCH 9
LZ LOVE
PAMELA ROSE &
SIDEPOCKET
Above Paradise
PAUL ROBINSON GROUP WITH OPTER FLAME

SUNDAY • MARCH 10
PAPA WHEELIE
CARBON YARD
PISTOL APOSTLE
Above Paradise
MAURA O'CONNOR • DAVID LERNER

MONDAY • MARCH 11
HANK
(with members of Psychefunkapus)
THE PAST
Above Paradise
YVETTE KAY

TUESDAY • MARCH 12
DELI CREEPS
BROOM
WONDER WALL
Above Paradise
THE DEPUCCILLATORS OF SOUL

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AND HIS LOST PLANET AIRMEN
TRANSISTOR RODEO

FRI., 3/8 • 9 PM • \$10 ADVANCE / \$10 DOOR
THE DYNATONES
E.C. SCOTT AND SMOKE

SAT., 3/9 • 9 PM • \$10 ADVANCE / \$10 DOOR
THE BEST IN CHICAGO/MEMPHIS SOUL
AN EVENING WITH
OTIS CLAY AND HIS
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THE CHICAGO FIRE
PLUS SOME SPECIAL FRIENDS

MON., 3/11 • 9 PM • NO COVER
DANCE TO THE BEST IN SOUL & R&B WITH
E.C. SCOTT & SMOKE

WED., 3/13 • 9 PM • \$7 ADVANCE / \$7 DOOR
MCM AND THE MONSTER
MORDRED

THURS., 3/14 • 9 PM • \$6 ADVANCE / \$6 DOOR
AFRO-POP DANCE PARTY
ZULU SPEAR
DJ DOUG WENDT & WORLD BEAT SOUNDS

FRI., 3/15 • 9 PM • \$13 ADVANCE / \$14 DOOR
DELBERT McCLINTON
THE PONTIAX

SAT., 3/16 • 8 PM • \$15 ADVANCE / \$15 DOOR
POINT BLANK BLUES REVUE
ALBERT COLLINS
AND THE ICEBREAKERS
WITH THE UPTOWN HORNS
THE KINSEY REPORT
WITH BIG DADDY KINSEY
LARRY McCRAY BAND

TUES., 3/19 • 9 PM • \$15 ADVANCE / \$15 DOOR
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continued from previous page

10/Sunday

'ARTISTS IN SOCIAL ACTION' Bay Area artists, including Diane di Prima, Edie

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BIRELI LAGRENE MAR 6-9

MADLINE EASTMAN 13

RICHIE COLE 14-16

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300 Grove St SF 415.861.5555

Hartshorne, Connie Smith Siegel and others, present a symposium of creative responses to ecological and social concerns. 9:45 am, San Francisco Mart, 1355 Market, SF. 552-2311.

NARSAI DAVID The restaurateur and food author speaks at the "11th Annual Chefs and Cellars" event. Noon, Hyatt Regency, SF Airport, San Mateo. 697-0110.

HUGH DE WITT The physicist speaks on "Ending the Nuclear Arms Race." 11 am, Berkeley Richmond Jewish Community Center, 1414 Walnut, Berk. 848-0237.

VERA GROSOWSKY Grosowsky speaks on "From Crib to Crypt: Textiles and Ceramics of Andean South America." 2 pm, De Young Museum, 8th Ave. and Kennedy, Golden Gate

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MARGHI ALLEN &
THE GUN RUNNERS

Friday 22 • 9-1
MIDNIGHT MOVERS

Saturday 23 • 9-1
CALIFORNIA CADILLACS

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CARLOS GUITARLOS
JAM SESSION

Tuesday 26 • 9-12
MOTOWN MANIA



Wednesday 27 • 9-12
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Learn from The PRO! 8-10PM. Available for Parties, Trick Shot Demos, Private Instruction, etc. Check him out!

13/Wednesday

STEPHEN AJAY AND DON SCHENKER The two poets read from their work. B pm, Cody's Books, 2454 Telegraph, Berk. 845-7852.

TOM BENNETT Bennett speaks on "International Education Opportunities in Eastern Europe." Noon, Conlan Hall, Rm. 101, City College of SF, 50 Phelan, SF. 239-3580.

BETTY BETHARDS The mystic, healer and author lectures on "Affirmations and Visualizations." B pm, Marin Civic Center, Showcase Theater, San Rafael. (707) 765-2200.

CHARLES BURNETT The director of such acclaimed films as *To Sleep With Anger* and *Killer of Sheep* speaks about his work and shows clips as part of SF State's "Artist Up Close" series. 2 pm, Knuth Hall, Creative Arts Bldg., SFSU, 19th Ave. and Holloway, SF. 338-2444.

COMPUTER PROFESSIONALS FOR SOCIAL RESPONSIBILITY Computer pros discuss the connections between their work and the war in the Middle East. 7:30 pm, Rm. 608-7, Evans Hall, University of California, Berk. 643-7499.

FREDERICK ELMES The cinematographer discusses his work. 7:30 pm, Kabuki Theatre, Post and Fillmore, SF. 552-3656.

JULIANNA FIELD The deaf film and television actress discusses "Deaf Women Pioneers in the Entertainment Industry." Noon, Toland Hall, UCSF, 513 Parnassus, SF.

GUILLERMO GOMEZ-PENA The artist and writer presents an illustrated lecture of his work. B pm, McBean Theater, Exploratorium, 3601 Lyon, SF. 563-7337.

DEIRDRE McNAMER The author reads from *Rima In The Weeds*, her first novel. 7:30 pm, Black Oak Books, 1491 Shattuck, Berk. 486-069B.

ROB NILSSON The filmmaker discusses his work. 8 pm, Klub Komotion, 2779 16th St., SF.

MAUREEN SALAMAN The president of the National Health Federation speaks on "Foods That Heal." 7:30 pm, Conlon Hall, Rm. E 101, City College of SF, 50 Phelan, SF. 567-2112.

RUDY VANDERLANS The designer presents a lecture entitled "Graphic Design Never Sounded This Good!" 7 pm, Nahl Hall, California College of Arts and Crafts, 5212 Broadway, Oakl. 653-811B.

LARRY WRIGHT The public affairs officer for the IRS discusses how to "Pay Less Tax." Noon, HSW-300, UCSF, 513 Parnassus, SF. 476-4394.

14/Thursday

NEELI CHERKOVSKI The poet and author discusses and signs copies of his book *Hank: The Life of Charles Bukowski*. 2 pm, Cody's Books, 2454 Telegraph, Berk. 845-7B52.

BARRY CONYNGHAM The Australian composer discusses and plays excerpts from his newest work. B pm, McBean Theater, Exploratorium, 3601 Lyon (at Bay), SF. 561-0360.

E.L. DOCTOROW The author discusses his work. B pm, Herbst Theatre, Van Ness and McAllister, SF. 552-3656.

BILL KEENER The former director of the California Marine Mammal Center discusses "Marine Wildlife of Baja California and the Sea of Cortez." 7:30 pm, Josephine Randall Museum, 199 Museum, SF. 843-2222.

MAGGIE KERSGARD AND JOHN MILANI The poets read from their work. B pm, The Coffee Mill, 3363 Grand, Oakl. 465-3236.

TOM KIZZIA The journalist discusses his new book, *The Wake Of The Unseen Object: Among The Native Cultures of Bush Alaska*. 7:30 pm, Black Oak Books, 1491 Shattuck, Berk. 486-069B.

OPEN READING AT COFFEE MILL Sign-ups are at 7:15 pm, The Coffee Mill, 3363 Grand, Oakl. 465-3236.

HENRY ROSENTHAL The film producer discusses his work. 7 pm, Dolby Labs, 100 Potrero, SF. B26-0574.

'TEA TIME POETRY' Poet Bob Randolph hosts an afternoon of open mike poetry readings. 4 pm, Chester's Cafe, Walnut at Vine, Berk. 524-7711.

Theater

Complete listings for local and touring theatrical productions in the central Bay Area. Capsule reviews by Misha Berson and Steve Warren.

Preview

THE MIDDLE AGES A.R. Gurney Jr.'s love story-comedy about a modern-day Cyrano who pursues the love of his life in "swashbuckling style." Previews through Fri/B. Opens Sat/9. Plays Wed.-Sat. at 8 pm, Sun. at 2 and 7 pm. Through April 7, Marin Theatre Company, 397 Miller, Mill Valley. \$18-\$23; \$11-\$14 previews. 388-5208.

A BRIEF HISTORY OF THE UNIVERSE Vaudeville Nouveau's spring show explores

modern scientific theory with juggling and slapstick. Previews Fri/8-Sat/9. Opens Wed/13. Plays Wed.-Sat. at 8 pm, Sun. at 2 pm. Through March 31. Zephyr Theater complex, 25 Van Ness near Market, SF. \$16-\$18. 457-4869.

EARL, OLLIE, AUSTIN AND RALPH Glen Rawls' comedy about two young arrivals at a sleepy Southern guest house. Previews Wed/6-Fri/8. Opens Sat/9. Plays Wed.-Sun. at 8 pm, with selected Sun. matinees at 3 pm. Through April 13. Theatre Rhinoceros, 2926 16th St., SF. \$9-\$17. 861-5079.

VID John O'Keefe's autobiographical piece. Previews Sun/10 and Tues/12. Opens Wed/13. Plays in repertory with *Fish Head Soup*. Call for dates and times. Through April 14. Berkeley Repertory Theatre, 2025 Addison, Berk. \$14-\$18; \$10 previews. 845-4700.

JUST FOR YOU, BABY Thumbnail Productions presents this contemporary drama reflecting the disintegration of moral values in personal relationships. Previews Tues/12-Wed/13. Opens Thurs/14. Plays Thurs.-Sun. at 8 pm. Through April 14. North Beach Repertory Theatre, the Cannery (3rd fl.), 2801 Leavenworth, SF. \$10-\$12; \$6 previews. 928-4860.

JIMMY BEAM David Barth performs in John O'Keefe's dark allegorical account of maladjusted boy's life. Previews Wed/13-Fri/15. Opens Sat/16. Plays Thurs.-Sun. at 8 pm. Through April 21. Intersection for the Arts, 446 Valencia, SF. \$8-\$10. 626-3311.

Opening

DUTCHMAN Amiri Baraka's play follows the explosive encounter of a woman on a subway picking up a stranger. Opens Fri/8. Plays Fri.-Sat. at 8:30 pm. Through March 30. 1800 Square Feet, 719 Clementina (near 8th St. and Howard), SF. \$4-\$8. 773-8706.

LYSISTRATA The Fairfax Players presents Aristophanes' play adapted by Jay Cimo. Opens Sat/9. Plays Sat. at 8 pm, Sun. at 2 pm (no performances Sat/30-Sun/31). Through April 7. Fairfax Pavilion, Bolinas and Elsie, Fairfax. \$8. 454-1782.

EROTIC JUSTICE A hip-hop antidrug musical dealing with the problem of crack cocaine among black youth. Opens Wed/13. Plays Wed.-Fri. at 8 pm, Sat. at 2 and 8 pm, Sun. at 2 pm. Through April 7. Lorraine Hansberry Theatre, 620 Sutter, SF. \$15-\$22. 474-8800.

FIERCE LOVE Pomo Afro Homos presents this play about the lives and times of black gay men. Opens Wed/13. Plays Wed. at 8 pm. Through Wed/27. Josie's Cabaret and Juice Joint, 3583 16th St., SF. \$8. 861-7933.

LOVE MATCH A kaleidoscope of comedy, romance and fantasy about the relationships between men and women. Opens Wed/13. Plays Thurs.-Sat. at 8 pm, Sun. at 2:30 pm. Through March 24. Pacific Jewish Theatre, 820 Heinz, Berk. \$16-\$20. 849-0550.

THE RED ADDRESS David Ives' tragicomedy about a man, his business, the woman he loves, and sexual identity. Opens Wed/13. Plays Wed.-Sat. at 8:30, with a matinee Sun/17 at 2 pm. Through March 17. Magic Theatre, Bldg. D, Fort Mason Center, Marina and Buchanan, SF. \$12-\$15. 441-8001 or 441-8822.

FUTZ Rochelle Owens' "jazz play" tells the story of a farmer's love for his sow, an outraged village, and three women fighting for power in a "man's world." Opens Thurs/14. Plays Thurs.-Sat. at 8 pm. Through March 30. Studio Four, 2702 18th St. (at York), SF. \$3-\$5. 261-8036.

Ongoing

THE BEST OF BELROSE A collage of shows and revues done by "The Belrose," including appearances by Peter Pan, Miss Sally, Grandma Trouble and others. Plays Fri.-Sat. at 8 pm. Through March 16. The Belrose Studio Theatre, 1415 5th Ave., San Rafael. \$15. 454-6422.

FATHER FIGURED A portrait of two brothers whose lives are disrupted by their alcoholic father's sudden death. Plays Thurs.-Sat. at 8 pm. Through March 16. Somar Theatre, 8th St. and Brannan, SF. \$10. 821-6748.

PINK THUNDERBIRD Art-Rise Studio Theatre presents two one-act plays by James McLure. Plays Thurs.-Sat. at 8 pm, Sun. at 2 pm. Through March 16. El Rancho School, 753 Del Monte, So. SF. \$8. 873-2442.

FACE Ellen Sebastian's play is based on Cecile Pineda's drama of a man's transformation after falling from a cliff. Plays Wed.-Sun. at 8 pm. Through March 17. Theater Artaud, 450 Florida, SF. \$12-\$15. 621-7797.

THE FAUST PROJECT Lorne M. Buchman's play follows the life of Doctor Faust, a shady astrologer and necromancer. Plays Thurs.-Sat. at 8 pm, Sun. at 2 pm. Through March 17. Zellerbach Hall, UC Berkeley, near Telegraph and Bancroft, Berk. \$4-\$7. 642-1677.

GUYS AND DOLLS College of Marin performing arts department presents Frank Loesser's musical fable of the New York underworld. Plays Fri.-Sat. at 8 pm, with selected Sun. matinees at 2 pm. Through March 17. Fine Arts Theatre, Kentfield Campus, College of Marin, corner of College and Sir Francis Drake, Marin.

continued next page

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9-12

WED 3-13-91
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Danny Williams
Ngaio Bealum
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Sat. March 16 **SECOND SIGHT** \$10 adv/\$12

Sat. March 23 **GUNNAR "BOB" MADSEN** \$7 adv/\$9

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from Yale University
- 3/14 **STEVE ERQUIAGA Group**

continued from previous page

\$10. 485-9385.

THE TAMING OF THE SHREW The Theater of the Blue Rose presents William Shakespeare's comic view of the battle of the sexes. Plays Fri-Sat. at 8 pm. Through March 17. Theater of the Blue Rose, 2525 8th St. (bet. Dwight and Parker), SF. \$5. 540-5037.

TEMPTATION Vaclav Havel's play tells the story of one man's attempt to preserve individuality in the face of institutional bureaucracy. Plays Wed-Sat. at 8:30 pm, Sun. at 2 and 7:30 pm. Through March 17. Magic Theatre, Bldg. D, Fort Mason Center, Marina and Buchanan, SF. \$17-\$20. 441-8001 or 441-8822.

WINNIE THE POOH A presentation of A.A. Milne's classic children's story. Plays Sat-Sun. at 1 pm, Sun. at 3:30 pm. Through March 17. Young Performers Theatre, Bldg. C, Rm. 300, Fort Mason Center, Buchanan at Marina, SF. \$4-\$6. 346-5550.

CAT ON A HOT TIN ROOF Free Lance and Egypt Theatre present this Tennessee Williams play. Plays Fri-Sat. at 8 pm. Through March 22. The Egypt Theatre Co., 5306 Foothill, Oakl. \$8. 436-4877.

FIRST BREEZE OF SUMMER Leslie Lee's story of a family during a hot summer weekend. Plays Thurs-Fri. at 8 pm, Sat. at 2:30 and 8 pm. Through March 23. Black Repertory Group, 3201 Adeline, Berk. \$10. 652-4017.

ORPHEUS DESCENDING Julie Dimas Lockfield directs this Tennessee Williams play. Plays Fri-Sat. at 8 pm, with an additional performance Sun/10. Extended through March 23. Phoenix Theatre, 301 8th St., SF. \$10-\$12. 621-4423.

TWO LOST IN THE FILTHY NIGHT Plinio Marcos' bilingual production of the contemporary Brazilian drama. Plays Thurs-Sat. at 8 pm. Through March 23. EX!Theatre, 366 Eddy, SF. \$10. 673-3847.

SHATTERED SECRETS Libbe HaLevy's play about incest survivors and their recovery. Plays Fri-Sat. at 8 pm, Sun. at 7:30 pm. Through March 24. Central Lutheran Church, Parish Hall, 215 Ridgeway, Oakl. \$9-\$12. 236-4383.

STILL WARM Sacred Cow Productions presents Amy Freed's play about a young newscaster. Plays Thurs-Sun. at 8 pm. Through March 24. Climate Theatre, 252 9th St., SF. \$11-\$13. 626-9196.

SCREENPLAY The Z Collective tries gamely but futilely to make sense of Istvan Orkeny's play about Hungary's communist "show trials" of the late '40s. The viewer needs a thorough knowledge of modern European history (and even then the random time-tripping may throw you) to follow the story and an iron constitution to watch from bleachers (bring a pillow) as a circus hypnotist prosecutes a national hero who's fallen from favor. The circus acts challenge the actors but don't add enough spectacle or irony to be worth the effort. (Steve Warren) Plays Fri-Sat. and Mon. at 8 pm, Sun. at 2 pm. Through March 25. Norse Auditorium, 275 Hayes, SF. \$8 donation. 666-2317.

THE SAN FRANCISCO BAUMICLE Terry Baum shares her warped perceptions on current events, stand-up comedy-style. Plays Wed-Fri. at 6 pm. Through March 29. Josie's Cabaret and Juice Joint, 3583 16th St., SF. \$3. 861-7933.

DON'T MAKE ME SAY THINGS THAT WILL HURT YOU Hilarity and heartbreak meet in Doug Holsclaw's tour de force about an effeminate man dying from (as opposed to living with) AIDS. In a series of vignettes, he reflects on his life and indulges in fantasies, mostly related to revenge on the men — and society as a whole — that have done him wrong. (Steve Warren) Plays Fri-Sat. at 10:30 pm. Through March 30. Theatre Rhinoceros, 2926 16th St., SF. Call for price. 861-5079.

MATILDA The New Conservatory presents Roald Dahl's children's story. Plays Sat. at 3 pm. Through March 30. Zephyr Theater complex, 25 Van Ness near Market, SF. \$7. 861-4915.

CAT ON A HOT TIN ROOF The Actors Theatre presents a revival of Tennessee Williams' story of greed, lies, and sexual tension. Plays Thurs-Sun. at 8 pm. Through March 31. The Actors Theatre, 533 Sutter, SF. \$12. 296-9179.

HAMLET ACT presents this Shakespearean revenge tragedy. Plays Tues-Sat. at 8 pm, with matinees Wed. and Sat. at 2 pm, Sun. at 3 pm. Through March 31. Palace of Fine Arts, Lyon at Bay, SF. \$10-\$24. 749-2ACT.

1918 American Conservatory Theater presents Horton Foote's portrait of a Texas family facing destruction from both an influenza epidemic and WWI. Plays Tues-Sat. at 8 pm, Wed. and Sat. at 2 pm, Sun. at 3 pm. Through March 31. Stage Door Theater, 420 Mason, SF. \$10-\$29. 649-2ACT or 392-SHOW.

ONLY THE TRUTH IS FUNNY Rick Reynolds' one-man comedy show. Plays Tues-Thurs. at 8 pm, Fri-Sat. at 8:30 pm, Sun. at 3 pm. Through March 31. Theatre on the Square, 450 Post, SF. Call for price. 433-9500.

THE MERRY WIDOW Lamplighter's Music Theatre presents this "all talking, all singing, all waltzing" extravaganza. Plays selected performances Fri-Sat. at 8:30 pm, Sun. at 2:30 pm. Through April 13. Presentation Theater, 2350 Turk, SF. \$21. 752-7755.

FISH HEAD SOUP Philip Kan Gotanda's play of a family falling apart elucidates Japanese American family issues. Plays in repertory with Vid: Call for dates and times. Through April 14. Berkeley Repertory Theatre, 2025 Addison, Berk. \$14-\$18. 845-4700.

HARRY WHO? A musical revue of Harry Warren's hits, including *42nd Street*, *Jeebers Creepers*, and others. Plays Thurs-Fri. at 8 pm, Sat. at 2 and 8 pm, Sun. at 2 pm. Open-ended. Mason Street Theatre, 340 Mason (at Geary), SF. \$20-\$22. 981-3535.

BAR NONE A comedy-mystery that starts off like the senior play at Harvey Milk High School turns into a laugh riot when the audience gets into the investigation in the second act. It ain't Art, despite some artful performances, but the long-running hit's a crowd-pleaser. (Steve Warren) Plays Wed-Fri. at 8 pm, Sat. at 7 and 9:30 pm, and Sun. at 2 pm. Open-ended. Cable Car Theater, 430 Mason, SF. \$18-\$20. 861-6895.

PARTY OF ONE This musical revue pokes fun at the ups and downs of being single. Plays Fri. at 8 pm and Sat. at 7 and 9 pm. Open-ended. Zephyr Theater, 25 Van Ness, SF. \$19-\$21. 861-6895.

ROCK JUSTICE A rock musical story of a singer on trial for not having a hit. Plays Thurs. at 8 pm, Fri-Sat. at 8 and 10 pm. Open-ended. On Broadway Theatre, 435 Broadway (at Montgomery), SF. \$15. 392-SHOW.

Closing

BEYOND BROOKLYN The Marsh presents Sara Felder in her solo "bicoastal existential crisis" with juggling. Plays Thurs-Sat. at 8 pm. Through March 9. Cafe Beano, 878 Valencia, SF. \$6-\$10. 641-0235.

HAY FEVER The Noel Coward Players opens this comedy with an ultra-bohemian family. Plays Thurs-Sat. at 8 pm. Through March 9. Young Performers Theatre, Bldg. C, Rm. 300, Fort Mason Center, Buchanan at Marina, SF. \$10. 346-5550.

THREE FOR THE HEART Stagebridge presents three comedic one-acts about love: an act from Neil Simon's *Plaza Suite*, plus Arthur Miller's *I Can't Remember Anything* and Robert Anderson's *I'm Herbert*. Plays Fri-Sat. at 8 pm. Through March 9. Music and Arts on Broadway, First Presbyterian Church, 27th St. and Broadway, Oakl. \$8. 339-9166.

YANKEE DAWG YOU DIE Philip Kan Gotanda's play is a humorous look at an Asian actor's struggle to find legitimate roles in Hollywood. Plays Thurs-Sat. at 8 pm, Sun. at 3 pm. Through March 9. Julia Morgan Theater, 2640 College, Berk. \$13-\$15. 845-8542.

THE ARCHITECTURE OF CATASTROPHIC CHANGE Anyone who's never seen a George Coates extravaganza will be duly wowed by the wraparound slide imagery, the laser effects, the actors seemingly floating in space, and the other eye-popping stunts in this multimedia rumination on the potential for renewal in earthquakes and other disasters. But if you've seen the tricks before, or you have an allergy to techno-gobbledygook and inscrutable wordplay, or if your tender ears can't fathom overamplified infusions of South African harmonies and

Eastern European vocal dissonance — in short, if you'd like some sense to go along with the postmodern sensibility — this may not be for you. (Misha Berson) Plays Fri-Sat. at 8 pm, with a final performance Sun/10 at 8 pm. Through March 10. Performance Works, 110 McAllister, SF. \$12-\$32. 863-4130.

THE PACT A play following the turn of events when two lovers break a pact. Plays Sun. at 8 pm. Through March 10. Black Repertory Group, 3201 Adeline, Berk. \$3. 527-3123.

SAMMY CAHN: WORDS AND MUSIC Charles H. Duggan presents this play sharing the stories behind the songs of Sammy Cahn. Plays Mon., Wed.-Thurs. at 8 pm, Fri-Sat. at 8:30 pm, Sun. at 3 pm. Through March 10. Marines Memorial Theatre, Sutter at Mason, SF. \$30-\$32. 771-6900.

UNAUTHORIZED AUTOBIOGRAPHY New York comedian-performance artist Frank Maya presents his new one-man show. Plays daily at 8 pm, with an additional show Fri/8 at 10 pm. Through March 10. Josie's Cabaret and Juice Joint, 3583 16th St., SF. \$10. 861-7933.

Short Runs

ASYLUM and OVER NOTHING AT ALL Zack and Friends perform in two one-act plays. Plays Fri/8-Sun/10 at 8:30 pm. Footwork, 3221 22nd St., SF. \$8. 824-5044.

FAMILY VALUES Bernard Gilbert presents an evening of songs and stories from a model childhood. Plays Sat/9 at 8 pm. KBBK Studios; call for address, SF. \$5. 563-9046.

'FREEDOM' A collection of five one-act comedies on the subject of freedom. Plays Fri/8-Sat/9, Fri/15-Sat/16 at 8 pm, Sun/17 at 2:30 pm. City Theatre, City College of SF, Phelan at Judson, SF. \$5. 239-3100.

THE LAST FLAPPER Piper Laurie's one-woman play is set in the final day of F. Scott Fitzgerald's life. Plays Wed/6-Sun/10 at 8 pm, with a matinee Sat/9 at 2 pm. Cowell Theater, Pier 2, Fort Mason Center, Buchanan at Marina, SF. \$18.50-\$22.50. 392-7469.

MAGDALENA A one-woman multisensory experimental musical theater piece. Plays Fri/8-Sat/9 at 8 pm. Montclair Presbyterian Church, 5701 Thornhill, Oakl. \$8. 339-1131.

THE MIDNIGHT MARSH The late-night Marsh series presents four short performances weekly. This week's program features Darcy Elman, Anah-K, Harvey Stein and Esther Amy Fisher. Plays Sat/9 at 10:30 pm. Cafe Beano, 878 Valencia, SF. \$6. 641-0235.

THE MONDAY NIGHT MARSH The weekly series presents newcomers and seasoned performers building new shows. Tonight's performers are Mike Carroll, Sally Doyle, June Melby and Nathaniel Roberts. Plays Mon/11 at 8:30 pm. Cafe Beano, 878 Valencia, SF. \$5. 641-0235.

'A MONTH OF MOTHERTONGUE' The readers' theater group presents new plays each week. This week's performances are *Speaking of Aging* Sat/9 at 2 pm, and *Lesbian Games* Thurs/14-Sun/17 at 8 pm. Josie's Cabaret and Juice Joint, 3583 16th St., SF. \$8-\$15. 861-7933.

PURIM PUPPET CABARET The Jewish Community Museum's show features The Old World Puppet Theatre. Plays Sun/10 at 2 pm. Jewish Community Museum, 121 Steuart, SF. Free with museum admission. 543-8880.

SF PLAYWRIGHTS' CENTER The center presents weekly staged readings. This week's reading is to be announced. Plays Fri/8 at 7:30 pm. Blue Bear Theater, Bldg. D, Rm. 255, Fort Mason Center, Buchanan at Marina, SF. \$3. Tickets at the door.

SARITA Maria Irene Fornes' play about a love struggle in New York's South Bronx during WWII. Plays Thurs/14-Fri/15 at 4:30 pm. Rm. 7, Zellerbach Hall, UC Berkeley, near Telegraph and Bancroft, Berk. Free. 642-1677.

'SCREAM' A group of women performers, including Opal Palmer Adisa, Last Laugh Theatre, Cairo Cats, Naomi Newman, and others, perform in response to the Gulf War. Plays Fri/8 at 8 pm. Life on the Water, Bldg. B, Fort Mason Center, Buchanan at Marina, SF. \$12-\$25. 776-8999.

SUGAR Young People's Musical Theatre Company presents a musical comedy based on *Some Like It Hot*. Plays Thurs/14-Sat/16 at 8 pm, with matinees Sat/16-Sun/17 at 2 pm. Randall Museum, 199 Museum (off Roosevelt), SF. \$6. 554-9600.

'THIS IS FOR LA RAZA' This night of culture and thought features Chicano Secret Service, SF Mime Troupe, Carlos Munoz Jr., Enrique Ramirez, Dan Silva, rappers, and others. Plays Sat/9 at 7 pm. Victoria Theatre, 2961 16th St., SF. \$3-\$10 donation. 621-8931.

VOICES Susan Griffin's play in poetry about the lives of five women who don't know or even speak to each other presented in recognition of Women's History Month. Plays Fri/8-Sat/9, Fri/15-Sat/16 at 8 pm, and Sun/17 at 2 pm. Lissner Theatre, Mills College, 5000 MacArthur, Oakl. \$7. 430-3308.

WAYANG KULIT The Balinese shadow puppet play blends high drama, improvisation and slapstick. Plays Sat/9 at 8 pm. San Francisco Waldorf School, 2938 Washington, SF. \$5. 931-2750. Also plays Tues/12 at 5 pm, Barbara Coast Rm., SF State University, 1600 Holloway (at 19th Ave.), SF. Free. 641-5773. ■

6th Annual "Home-Brew" Competition
Wed. March 13th



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Tuesdays 8:30-10:30pm	Fourpenny Waites English Folk
Wednesdays 8:30-11:30pm	Mike Mack, Jazz Piano
Thursdays 7:30-9:30pm	Joey's Duo, Pub Beat

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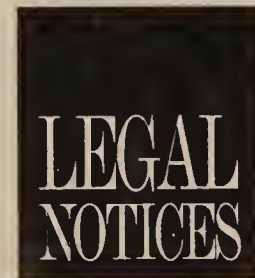
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LEGAL NOTICES 1900

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 147779

The following person doing business as WRITE ON TIME, 1515 Greenwich St. #8, San Francisco, CA 94123: DOUGLAS G. HENDRIX, 1515 Greenwich St. #8, San Francisco, CA 94123. Registrant commenced business under the above fictitious business name on the date N/A. This business is conducted by an individual. Signed Douglas G. Hendrix.
This statement was filed with the County Clerk of the City and County of San Francisco on February 8, 1991.

February 27, March 6, 13, 20, 1991. L-252106

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 147160

The following persons doing business as EL PADRINO, 4541 Mission Street, San Francisco, CA 94112: PHILIP ASCARRUNZ, 1704 Branchwood Ct., Modesto, CA 95355; SCOTT ASCARRUNZ, 49D Paseo Grande, San Lorenzo, CA 94580. Registrants commenced business under the above fictitious business name on the date N/A. This business is conducted by co-partners. Signed PHILIP ASCARRUNZ, SCOTT ASCARRUNZ.
This statement was filed with the County Clerk of the City and County of San Francisco, CA on January 22, 1991.

February 13, 20, 27, March 6, 1991. L-251901

SUMMONS
CASE NO. 030195

MUNICIPAL COURT OF CALIFORNIA IN AND FOR THE SAN FRANCISCO COUNTY OF CALIFORNIA. In re the matter of SUNSHINE CAB COMPANY, CU NGUYEN and does 1 to 50 inclusive, Defendants, vs. EFISIO BABASA and ROSEMARIE BABASA, Plaintiffs.

NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information

below. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be filed on time.
JAVISO! Usted ha sido demandado. El tribunal puede decidir contra Ud. sin audiencia a menos que Ud. responda dentro de 30 días. Lea la información que sigue. Si Usted desea solicitar el condejo de un abogado en este asunto, debería hacerlo inmediatamente, de esta manera, su respuesta escrita, si hay alguna, puede ser registrada a tiempo.
TO THE DEFENDANT: A civil complaint has been filed by the Plaintiff against you. If you wish to defend this lawsuit, you must, within 30 days after this summons is served on you, file with this court a written response to the complaint. Unless you do so, your default will be entered on application of the Plaintiff, and this court may enter a judgment against you for the relief demanded in the complaint, which could result in garnishment of wages, taking of money or property or other relief requested in the complaint.

Dated October 25, 1990. Gordon Park-Li, Clerk. By S. Peng, Deputy.

February 27, March 6, 13, 20, 1991. L-252105

ORDER TO SHOW CAUSE FOR CHANGE OF NAME
NO. 928248

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the application of ROBERT GUSTAF POTTS for change of name. Whereas the petition of ROBERT GUSTAF POTTS has been filed in court for an order changing his name from ROBERT GUSTAF POTTS to ROBERT GUSTAF JOHNSON.

Now, therefore, it is hereby ordered that all persons interested in said matter do appear before this Court in Department X-4 on the 19th day of April, 1991, at 9:00 o'clock A.M. of said day to show cause why the application for change of name should not be granted. Dated January 28, 1991. John Dearman, Judge of the Superior Court.

March 6, 13, 20, 27, 1991. L-252204

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 147905

The following person doing business as JOSMARI BUILDERS, 121 Scott Street #2, San Francisco, CA 94117: JOSHUA MAX SCHIFFMAN, 121 Scott Street #2, San Francisco, CA 94117. Registrant commenced business under the above fictitious business name on the date N/A. This business is conducted by an individual. Signed JOSHUA M. SCHIFFMAN.
This statement was filed with the County Clerk of the City and County of San Francisco, CA on February 14, 1991.

February 27, March 6, 13, 20, 1991. L-252101.

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 147754

The following person doing business as AMERICAN ELEVATOR COMPANY, 50 Eastman Lane, Petaluma, CA 94952: GREGORY M. VENDETTI, 50 Eastman Lane, Petaluma, CA 94952. Registrant commenced business under the above fictitious business name on the date February 8, 1991. This business is conducted by an individual. Signed GREGORY M. VENDETTI.

This statement was filed with the County Clerk of the City and County of San Francisco, CA on February 8, 1991.

February 13, 20, 27, March 6, 1991. L-251903

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 148014

The following corporation doing business as IMPACT LIGHTING AND PRODUCTION SERVICES, One Mississippi Street, San Francisco, CA 94107-2521: GILBERT OHM LIGHTING AND PRODUCTION, INC. (CALIFORNIA), One Mississippi Street, San Francisco, CA 94107-2521. Registrant commenced business under the above fictitious business name on the date January 1, 1991. This business is conducted by a corporation. Signed GILBERT OHM LIGHTING, CLINTON GILBERT, President.
This statement was filed with the County Clerk of the City and County of San Francisco, CA on February 19, 1991.

February 27, March 6, 13, 20, 1991. L-252102

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To whom it may concern: EMILY PIMENTEL & JOHN Z. SCHTAKLEFF are applying to the Department of Alcoholic Beverage Control for an On Sale Beer & Wine Eating Place license to sell alcoholic beverages at 1777 Steiner Street, SF, CA 94115.

February 13, 1991. L-251904

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 147617

The following corporation doing business as HOBART BUILDING, 582 Market Street, San Francisco CA 94104: NIANTIC CORPORATION (Incorporated in California), 55 New Montgomery #701, San Francisco CA 94105. Registrant commenced business under the above fictitious business name on the date January 28, 1983. This business is conducted by a corporation. Signed NIANTIC CORPORATION, DONALD E. LEVY, PRESIDENT.
This statement was filed with the County Clerk of the City and County of San Francisco, CA on February 5, 1991.

February 20, 27, March 6, 13, 1991. L-252001

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE

To whom it may concern: ESTATE OF RICHARD S. HOWE (LAWRENCE C. HOWE - EXECUTOR) ROBERT MASSOTTI is applying to the Department of Alcoholic Beverage Control for an On Sale General Public Premise license to sell alcoholic beverages at 469 Castro St., SF, CA 94114.

March 6, 1991. L-252203

SUMMONS
CASE NO. 047553

MUNICIPAL COURT OF CALIFORNIA IN AND FOR THE SAN FRANCISCO COUNTY OF CALIFORNIA. In re the matter of LUISITO MONTALANA, et. al., Defendants, vs. SADEGH GHARAVI, Plaintiff.

NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be filed on time.

JAVISO! Usted ha sido demandado. El tribunal puede decidir contra Ud. sin audiencia a menos que Ud. responda dentro de 30 días. Lea la información que sigue. Si Usted desea solicitar el condejo de un abogado en este asunto, debería hacerlo inmediatamente, de esta manera, su respuesta escrita, si hay alguna, puede ser registrada a tiempo.
TO THE DEFENDANT: A civil complaint has been filed by the Plaintiff against you. If you wish to defend this lawsuit, you must, within 30 days after this summons is served on you, file with this court a written response to the complaint. Unless you do so, your default will be entered on application of the Plaintiff, and this court may enter a judgment against you for the relief demanded in the complaint, which could result in garnishment of wages, taking of money or property or other relief requested in the complaint.

Dated August 31, 1990. GORDON PARK-LI, Clerk. By C. PANLILIO, Deputy Clerk.

LAW OFFICES OF KENNETH B. TISHGART
Kenneth B. Tishgart, Roger S. Reynolds

240 Stockton St., Suite 900
San Francisco, CA 94108
(415) 433-2600
Attorneys for Plaintiff
Sadegh Gharavi

March 6, 13, 20, 27, 1991. L-252201

SUMMONS

CASE NO. 917779

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE SAN FRANCISCO COUNTY OF CALIFORNIA. In re the matter of DANIELLE V. KRAUSE, and WAYNE LSG CORPORATION, Defendants vs. YU JUN ZHAO, a minor, by and through her Guardian Ad Litem, YU MEI HUANG, And YU MEI HUANG, Individually, Plaintiffs.

NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below. If you should wish to seek the advice of an attorney in this matter, you should do so promptly so that your written

response, if any, may be filed on time.
AVISO! Usted ha sido demandado. El tribunal puede decidir contra Ud. sin audiencia a menos que Ud. responda dentro de 30 días. Lea la información que sigue. Si Usted desea solicitar el condejo de un abogado en este asunto, debería hacerlo inmediatamente, de esta manera, su respuesta escrita, si hay alguna, puede ser registrada a tiempo.
TO THE DEFENDANT: A civil complaint has been filed by the Plaintiff against you. If you wish to defend this lawsuit, you must, within 30 days after this summons is served on you, file with this court a written response to the complaint. Unless you do so, your default will be entered on application of the Plaintiff, and this court may enter a judgment against you for the relief demanded in the complaint, which could result in garnishment of wages, taking of money or property or other relief requested in the complaint.

Dated April 27, 1990. Donald W. Dickinson, Clerk. By Evelyn L. Bennett, Deputy.

February 13, 20, 27, March 6, 1991. L-251902

SUMMONS
CASE NO. 919918

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE SAN FRANCISCO COUNTY OF CALIFORNIA. In re the matter of FRANCINE CECILE COLIN, et. al., Defendants, vs. ALFRED FAHRNI, Plaintiff.

NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be filed on time.

JAVISO! Usted ha sido demandado. El tribunal puede decidir contra Ud. sin audiencia a menos que Ud. responda dentro de 30 días. Lea la información que sigue. Si Usted desea solicitar el condejo de un abogado en este asunto, debería hacerlo inmediatamente, de esta manera, su respuesta escrita, si hay alguna, puede ser registrada a tiempo.
TO THE DEFENDANT: A civil complaint has been filed by the Plaintiff against you. If you wish to defend this lawsuit, you must, within 30 days after this summons is served on you, file with this court a written response to the complaint. Unless you do so, your default will be entered on application of the Plaintiff, and this court may enter a judgment against you for the relief demanded in the complaint, which could result in garnishment of wages, taking of money or property or other relief requested in the complaint.

Dated January 24, 1991. DONALD W. DICKINSON, Clerk. By R. de LUNA, Deputy Clerk.

LAW OFFICES OF KENNETH B. TISHGART
Kenneth B. Tishgart, Roger S. Reynolds

240 Stockton St., Suite 900
San Francisco, CA 94108
(415) 433-2600
Attorneys for Plaintiff
Sadegh Gharavi

March 6, 13, 20, 27, 1991. L-252201

LAW OFFICES OF KENNETH B. TISHGART
Kenneth B. Tishgart, Roger S. Reynolds

240 Stockton St., Suite 900
San Francisco, CA 94108
(415) 433-2600
Attorneys for Plaintiff
Sadegh Gharavi

March 6, 13, 20, 27, 1991. L-252201

SUMMONS
CASE NO. 917779

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE SAN FRANCISCO COUNTY OF CALIFORNIA. In re the matter of DANIELLE V. KRAUSE, and WAYNE LSG CORPORATION, Defendants vs. YU JUN ZHAO, a minor, by and through her Guardian Ad Litem, YU MEI HUANG, And YU MEI HUANG, Individually, Plaintiffs.

NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below. If you should wish to seek the advice of an attorney in this matter, you should do so promptly so that your written

240 Stockton St., Suite 900
San Francisco, CA 94108
(415) 433-2600
Attorneys for Plaintiff
Alfred Fahrni

March 6, 13, 20, 27, 1991. L-252202

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 147948

The following person doing business as REED GROUP, 1919 Octavia Street, Suite 5, San Francisco, CA 94109: LORYE F. GEORGE, 1919 Octavia Street, San Francisco, CA 94109. Registrant commenced business under the above fictitious business name on the date N/A. This business is conducted by an individual. Signed LORYE F. GEORGE.
This statement was filed with the County Clerk of the City and County of San Francisco, CA on February 15, 1991.

February 27, March 6, 13, 20, 1991. L-252103

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 147501

The following persons doing business as BURMA SUPERSTAR RESTAURANT, 309 Clement St., San Francisco, CA 94118: 1) TAIK FOO WU and AMY MI KEW WU, 2650 44 Ave., San Francisco, CA 94116; 2) ROBERT CHAIK LIN, 3076 Allenwood Drive, San Jose, CA 95148; 3) CHAIK LEP LIN, 3076 Allenwood Drive, San Jose, CA 95148; 4) AH NGO LIN, 3076 Allenwood Drive, San Jose, CA 95148; 5) SHO AUN LIN, 3076 Allenwood Drive, San Jose, CA 95148.

Registrants commenced business under the above fictitious business name on the date March 1991. This business is conducted by a general partnership. Signed TAIK F. WU. This statement was filed with the County clerk of the City and County to San Francisco, CA on January 31, 1991.

February 27, March 6, 13, 20, 1991. L-252104



ACTING WORKSHOPS 2025

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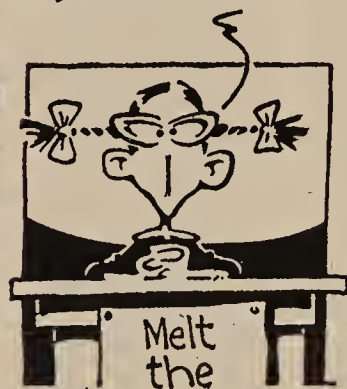
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Art-Reach is a specially featured section in the Bay Guardian and the East Bay Guardian. If you have a business involved in any area of the art scene and want to attract new clients call Michele Bitton for rates and information. 255-7600
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[illegible]

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I'm The One For You

If you want a feisty, funny, warm, cute, petite, successful WF attorney 39, I love to hike, dive, and sail and live to travel. I prefer rock to jazz, coffee to tea and living-room rugs to beds. You are: equally successful, under 50, not balding and not afraid of commitment. Bonus points for airline pilots and/or cat lovers. Photo please. Guardian Box #22407F.

Ship Ahoy!

Let's not be ships passing in the night! Let's be first mates! Tall, attractive single WF, writer, former marine biologist, amateur bellydancer, warm, passionate, compassionate, 42, with delightful 4-year-old son, seeks sane, honest, basically happy single WM to tie knots with. Sailors, landlubbers, equally welcome to sign on with letter, photo, POB 296, Mill Valley 94941.

Tall Fair Beauty

Elegant, charming, fit, honest and spontaneous single WF in early 40's with a good sense of humor and a warm smile. Career lady with flexible time to enjoy a single WM 40 to 55 who is confident, financially secure and a gentleman who enjoys wit, laughter, romance, dancing, the performing arts, travel and race horses. Come ask this lady for the next dance. #23410

Movie Mate

Pretty, witty, bright divorced JF who's been "Once Around" seeks "Goodfellas" 40-55 for "Awakening" new relationship, "Dancing Without Wolves" or cozy time spent "Home Alone." Box 4156, Foster City 94404. #22409

Single WF, 5'10", blonde, attractive, 37, mother of 3-year-old. I'm finishing an accounting degree. Looking for single WM, 6'-plus, 35-50, educated, business or professional type who is compassionate, mature, with high moral values. Relationship and possible future? I like theatre, movies, reading, dancing, swimming, windsurfing and travel. Photo please. Guardian Box #22410A.

For Family And Fun

WF, 40, 5'5", 130, warm, attractive, fit, unpretentious, egalitarian. Enjoy backpacking, reading, Spanish, international cultures and perspectives, dancing, water and wilderness. Seeking intelligent, warm-hearted companion. Guardian Box #21442F.

Very bright, sensitive, independent and well-rounded single WF seeks smart, mature, emotionally aware man who is interested in getting into shape. Photo exchange. Guardian Box #24400F.

Realistic Idealist

Single JF, attractive, empathic, flexible, enthusiastic physician enjoys learning music, hiking seeks reliable, healthy altruist with 20 years of education. POB 640117, SF 94164-0117.

Pacific Islander

Attractive, 30-year-old, single AF seeking professional, attractive, financially secure single WM, age 32-40 for monogamous relationship. Internationally traveled and looking to explore the world even further with the right person. If you are the one for me, please send a letter and photo to: Occupant, POB 282958, SF 94128-2958. #22404

Tickle My Funnybone? Bright, attractive WF, 28, 5'7", seeks man under 35 who enjoys baseball, toy stores, spicy food, scrabble, old movies and making me laugh. #23407

Down To Earth

Petite, pretty, passionate, playful and funny professional woman, very bright and healthy youthful-looking 43. Loves outdoors, music and more. Seeks compatible man, independent and truly capable of intimacy. Guardian Box #23402F.

Help Wanted? Put Us To Work! Qualified applicants are easy to find when Bay Guardian Classified is on the job. Our mid-week publication means your ad won't get lost in the Sunday clutter. And we can deliver the best of the Bay Area

Might As Well Be Spring

Petite, pretty female, 39, looking for slim, otherwise-careered fiction reader with a musical bent, and a tolerance for modern art, and an affinity for the outdoors. Originally from the heartland (ever experienced Chicago in April?), I'm educated, honest, intuitive, grow roses, herbs, and lemons (yup, easy), tickle the ivories, write the odd line, and daydream of April someplace I haven't been. Guardian Box #21427F.

Cute Enough

To meet any handsome, shallow guy interested in being with a gorgeous woman, but want more. Looking for someone adventurous, intense, with passion for life and able to see the humor in it. I am 5'6", blonde, fit, funny, multifaceted - and enjoy everything! If you are optimistic about life and love, respond now. #22415

Sensuous, energetic, playful brunette, Irlm 5'2", attractive professional, divorced WF, nonsmoker, 46, likes hikes, dancing, adventure, animals, Esalen, classical to Hearts of Space, offers warm, loving, passionate touch to partner who is at peace with his deep masculine, has found satisfying work, can laugh, is emotionally honest, and wants a committed woman at his side. Photo returned. 2966 Diamond #215, SF 94131. #22403

The Bird Is On The Wing

So why should I repent a wild and dissolute youth? There is yet time to begin anew. Politically incorrect progressive law student, apprentice poet/writer, ex-mother in mid-flight through life (40ish), attractive, petite, fit seeks permanent life-mate (child?), 40-50, who is progressive (but not fanatically so), bright, imaginative, humorous, agnostic, generous spirited, fit, and capable of empathy and intimacy. Single dads, tall men and/or Italians a plus. POB 14142, Berkeley 94701. #22601

Experienced older woman, 40, definitely defined, seeks extremely smart younger man for enduring and endurance. Photo! Box 31, 2550 Shattuck, Berkeley 94703. #26400

Tall, beautiful, intelligent, affectionate, loyal woman seeks wonderful, serious relationship with sensitive man, 45-plus. Replies to all letters with photo. Box #5, 520 Frederick St., SF 94117.

Uncommon Woman

Seeks soul with poetry for dreaming, scheming or...? #22401

Attractive, WF, with dark soulful eyes, 31, 5'4", down to earth and sensual seeks man who shares my love of animals, conversation and laughter (corny jokes accepted). Photo appreciated. Guardian Box #23411H.

Very attractive, WF, 35, tired of gameplayers and Peter Pan types, desires grownup love and commitment with 30-40-year-old WM. Please be attractive, intelligent, fit and funny. Don't care if you're "professional" as long as you're solvent (like me). Interests include reading, yoga, long walks, cultural amenities and sports. Photo optional. Box 330, 1032 Irving, SF 94122.

Marina resident seeks M companion for athletic endeavors, maybe supper, say once/week. Guardian Box #23406F.

Attractive, professional single WF, young energetic 50, warm with progressive values, loves jazz, salsa, soul, financially stable. Seeks warm, attractive, friendly, informal man who appreciates committed friendship and love, is financially self-reliant, and not drug dependent. #23404

Striking dark-haired beauty, 27. Sexy, intelligent, unpretentious yet sophisticated, affectionate and romantic. I love outdoor adventures (cycling, swimming, hiking); theatre and jazz, yet value quiet times and introspection. Like me, you place high-priority on communication, is interested in self-growth and spiritual values. Please be attractive, single WM (30's-40's), well-educated, nonsmoker, fit, financially and emotionally stable, looking for long-term commitment. Photo, please. Box #2, 633 Post, SF 94109. #22420

Amazing & Astonishing

Four superheroines available - limited time offer! Shanna the She-Devil, Marvel Girl, She-Hulk and Wonder Woman. Four remarkable women - all attractive and educated. Superhuman powers not included. We are nonsmoking business professionals in our 30's and good friends. We'd like to meet you for an informal gathering. We provide the hors d'oeuvres. You bring the wine, chocolates and your best conversation. We enjoy cinema, comedy, exotic foods, laughter, dancing, literature, travel. Our mission: Seek out similar terrestrial entities of XY chromosomal type with compatible interests/values/lifestyles. Desire: Committed long term monogamous relationship leading to possible marriage and children. Superheroes welcome. Direct your response to a specific superheroine.

Shanna the She-Devil: Adventurer/banking analyst. Divorced WF, 38 with one friendly young offspring. Dark eyes, warm smile, athletic physique, easy on the eyes. South Bay resident. Avid reader. Enjoys: ethnic foods (no red meat), KPFA, KJAZ, KZSU, tennis, scuba, skating, bicycling, hearty red wines, tropical surroundings, friendly banter. Interested in spirited athletic types with reading and/or musical tendencies (no yodelers). Appreciates: urbanites, persons possessing demented humor and/or sense of drama.

Marvel Girl: adventurer/computer professional. Single WF, 32, attractive, raven haired, dark eyes, nautilus toned SF resident. Well travelled, well read, well dressed, and well versed. Fun loving, down to earth, honest and loyal. Enjoys fine dining, Sunday brunch, ballet, theatre, North Beach cafes, weekend jaunts. Seeks: attractive, playful, healthy mate. No floppy disks.

She-Hulk: Adventurer/attorney, single BF, 31, SF resident. Attractive, well travelled, good listener, independent, ambitious, financially/emotionally secure. Enjoys: jazz, photography, spy novels, trivia, cooking, Sunday morning paper, long conversations, weekend getaways, Cat sports. Appreciates men who are honest, considerate, informed, romantic, sharp witted. Late sleepers only please.

Wonder Woman: Adventurer/health professional. Divorced WF, late 30's, dark blonde, sparkling blue eyes, winning smile, athletic earth mother. East Bay homeowner. Enjoys: gardening, skiing, scuba, bicycling, camping, music, sunset walks, and my two children. Superior culinary skills and handy around the house. Appreciates: active, stable, playful, affectionate types who love to laugh. Gary Larson, where are you?

All of Us: Are seeking educated, solvent professionals 30's to early 40's. Please no smokers, substance abusers or mutants. Respond with letter and photo of yourself (in human form) to P.O. Box 5144, San Mateo 94402. Offer void in Nebraska.

Gallantry, Is It Gone Forever?

AF, very attractive, feminine, slim, 5'5", 38, seeks gentleman who still observes gallantry, successful but non-workaholic, fun-loving but good moral values, sophisticated tastes. Interests: travel, symphony/opera/ballet, gourmet restaurants, hikes. POB 13452, Berkeley 94701. #22417

Adventure Calls

Exciting, beautiful, vivacious, sensual, well-educated, smart, successful, professional WF. I thrive on travel, intellectual/intimate discussions, romantic evenings, long hikes, jogging, jazz, poetry and wonderful books. Entrepreneurial adventures, plays, movies and psychological growth. I treasure honesty, kindness and self-awareness. My interests include psychology, spiritual philosophy and business. I am concerned about our planet and environment and curious about everything! I have an unusual zest for life and would love to discover a magical match. I search for a caring, fit, confident, intelligent, accomplished, outstanding, passionate man (38-55 range) for friendship, laughter, intimacy and much more. Nonsmoker. Guardian Box #23412H. Write or phone.

MEN SEEKING WOMEN 3900

To Respond To A Box Number If the box number is followed by a

you can call 900-844-5555 from a touch-tone phone (pay phones won't work), and reply to the ad of your choice on the Guardian Relationship Reply Line. You'll learn more about the advertiser than what's in the paper by simply listening to their outgoing Person-To-Personals message. Not all advertisers record a message, but you can still respond by phone. Just follow the easy, recorded instructions. When you're asked for the advertiser's box number, enter it using the telephone keypad. Do not enter the letter at the end of the number. After you hear the advertiser's greeting, you will be able to record a message of your own, review it, change it (if you wish), or try again. The cost is only .99 per minute.

If the box number is also followed by a you can write to the ad at the following address: Guardian Box #520 Hampshire Street, San Francisco, CA 94110. Guardian mail boxes expire four weeks after the ad's final publication. Address other replies as instructed in the ad. However, the ads that contain a box number and but no can be written to ONLY if they have a post office box outside the Guardian. If you have any questions please call us at 255-7600.

Single WM, 52, Captain, tall, handsome, blue eyes, seeking First Mate who is a sensitive passionate lady who loves adventure, boating and travel. My First Mate must also be a landlubber who enjoys white water rafting in the day and a romantic dinner and dancing at night. In order to enjoy these finer things in life, my First Mate will be drug-free. Guardian Box #22203F.

Good-looking, honest, sincere Italian male, 5'9", tall, 165 lbs., financially secure, 39-years-old, seeks female, late 30s to early 40s, for friendship and... Write: PO Box 12143, SF 94112.

Looking for a partner to share life in the Bay Area and beyond. Seeking physically active, intelligent, 28-38, affectionate nonsmoker with creative vision. I'm passionate, sensitive, athletic, 35, 5'10" and involved in the arts. Guardian Box #23211F.

Non-Fatal Attraction

I'm an attractive married WM, 40, 6', 180 lbs., seeking an affectionate, discreet friend/lover. 564 Mission #326, SF 94105. #23201

WM, 32, entrepreneur, educated, very friendly, caring, sense of humor, athletic, nonsmoker. Seeking warm, understanding, sensual lady for companionship and relationship. #22216

Bohemian Jetset Cadet: White Boy. 31. Standby flyer. No emotional baggage to check. Fit. Sane. No debts. Likes: Nonstop flights, aisle seats, theatre, bikes, blues, outdoorsy stuff. Seeks: Jetsette Cadette, 26-34: Educated, fit, OK looks, self-aware, loyal, unattached. Bonus Points: Written replies, photos, foreign languages, common interests. R.S.V.P. Mercit #23219

Back To Basics

Mid-40's attractive, very fit and youthful 5'9" successful professional WM who has real depth, likes good conversation, warmth and laughter and an unpretentious life with many outdoor activities seeks woman in early to mid-30's looking toward marriage with love, friendship, and hopefully children. Photo appreciated if available. Guardian Box #22225F.

Totally Alive

WM, 35, tall, handsome, intelligent, fun, athletic, ready to explore together. Seeking WF, 25-35, athletic, attractive, happy with life. Guardian Box #23203F.

Cosmopolitan Black Gentleman

tall, handsome, 40, of unique character, strong intellect and many interests and abilities, desires a similarly exceptional lady of beauty and wit, dark natural hair and trim figure. Like me you are educated, an avid reader, unconventional, secular, honest, self-reliant, energetic, lusty, childless and earnestly wanting a complementary, passionate and enduring relationship. Reply by letter with photo preferred. Guardian Box #22228F.

Attractive, bright, progressive, warm, sincere, humorous, passionate WM 40. Really. Open to most anything. Photo please. POB 3903, Oakland 94609.

Aian

Alan is a really and truly nice guy. A good natured kind of guy. Warm, generous, easy-going. Also very bright, educated, and successful. 35, Jewish, kind of Woody Allen with some Marvin Hamisch. But Alan needs a sweetie. Who's also really nice, good natured, with some energy. Also smart. One who likes to think (at least sometimes), and also have some fun. Someone he can make very happy. Hopefully for a long time. Only real people - would-be movie stars need not apply. Mid-20's to mid-30's. If this is you, won't you please take a moment and call or write. If this is someone you know, please have her call or call for her. Thank you - Friends of Alan. Guardian Box #22218F.

WM, 36 (5'6", 130): Intellectual, soft-spoken, with sense of humor. Enjoy films, lectures, books, theater, and dining out. Also running and bicycling. Modest lifestyle. Interested in personal and social change. Guardian Box #22209H.

Musical man for your enjoyment, early 30's, tight buds, sexual, handsome, desires to harmonize with young, beautiful, vegetarian woman. #22224

WM, 46, nonsmoker, mechanical engineer seeks companion with an interest in flying light planes, for hiking, backpacking and other outdoor adventures. Let's try a backpacking trip to the Grand Canyon. Guardian Box #23216A.

Good-looking, shy at first, sensitive, professional, single WM, 26, funny once comfortable, seeks compatible, bright, single WF for friendship and possible relationship. P.O. Box 4493, Berkeley 94704. #22213

Double D

Is my dream. If you are sweet, smart, feminine, want a family and are top heavy - let's meet. I'm a Stanford Law graduate, handsome, wealthy, interesting, generous, eager for lifelong monogamy and keen on building an old-fashioned family. POB 3083, Sausalito 94966. #23213

Handsome divorced WM, 6'1", financially secure, sensual and generous CEO in his early 40s, who enjoys travel, movies, great restaurants and has a very romantic nature. I am seeking a gorgeous younger woman, 25-40, physically fit, drop-dead dresser a plus, who is self-endowed, loves to laugh, have fun, and wants to explore uncharted territory. Recent photo a must. Guardian Box #22227A.

Big Hearted, Honest

"Not" to status quo nuppie; well-traveled, multi-experienced, ardent, musical (jazz, motown, blues). Eclectic: tofu-chocolate, horses-jets, forests-cities, ponds-oceans... 42, 5'7", 150, balding, cute, whimsical (runs naked through communes) activist (questions traditional roles). Inviting similar honest, available, positive, healthy, gentle, loving woman. Curvaceously sculpted/androgynous. Community country living? Kids? Box 20182, Oakland 94620-0182. "Imagine..." "Give Peace A Chance..." #22200

Right From The Heart

I'm more of a drive a truck, slow paced, wear jeans, sort of a rebel kind of a guy than a drive a sports car, fast paced, high society kind of guy. Who I am: I am a single white male 34-years-old, a licensed self-employed carpenter, and making around 35K per year. My transportation is a fairly new truck. I'm relatively quiet and independent. I like people but don't feel a need to constantly surround myself with social companionship. I don't use drugs nor do I drink alcohol but I don't mind going out to bars or places where those I am with are drinking. I enjoy being healthy and physically fit but am not a fitness fanatic. I enjoy quiet times like walks, hiking, movies, going out to dinner, but occasionally I will enjoy live music or a party or some other sort of social function.

Who I am looking for: I'm looking for a woman who is ready for a serious loving and caring relationship. - someone who is capable of giving, receiving, and sharing honest feelings, thoughts, affections, and love. This woman would be somewhere in the age bracket of 25-to-35-years-old. She would be interested not only in a friendship, but a friendship leading to a serious commitment and possibly marriage. She would be a woman who for the most part enjoys living a moderate lifestyle - not too simple, yet not too elegant or complex and she would be a woman who enjoys children but does not have any children currently and does not see her self in the role of motherhood at least in the near future. Guardian Box #23208F.

Share My Flight

Single WM, 42, professor, good-looking, slim, 5'9", looking for that someone special to share my travels through life. Me: romantic, sincere, socially/health conscious, non-workaholic San Franciscan. I love travelling, outdoors, (jogging, bicycling, hiking), hot tubs, theater, movies, dining out. You: 28-42, have similar interests, are slim, monogamous-minded (like me), sense of humor. Let's get together and dream about our future. Photo please. Guardian Box #22208B.

Partner Not Parasite

Single WM 32, 6'4", 230, Brown hair, green eyes, graduate student health care. I cook and clean, a mom I don't need. Seeking feminine best friend with marriage and children in her three-to-five-year plan. I'm romantic, honest, monogamous, nonsmoker, bizarre sense of humor, adventurous, athletic and fun. Slightly right of center, yet open-minded and communicative. I like scuba, water-skiing, tennis, travel, and home life too! Is anyone out there? Well, not just anyone! You are 28 to 34, capable of making the transition from infatuation to deep emotional love without losing the sparkle. Independent yet co-committed, you can give as well as receive. You have a radiant smile, and look as good in evening attire at the opera, as in 501's and cowboy boots on the back of a motorcycle. Comfortable in both spectra. Bonus points to those over 5'7", curvaceous, strawberry blonde or redhead. Preference not fixation. Why answer? Dating isn't tough, finding someone attractive, fun, and with substance is. Besides, I'm that hetero commitment-oriented man you've heard about, and in S.F. too! Let's have lunch or play tennis, that's safe for both of us. Thanks. Guardian Box #20220B.

Aware single WM, 39, gorgeous 6'1, excellent shape physically, financially, emotionally. Let's dance, dine and play with intimacy and feeling. Photo please: Box 424, Novato 94947.

Attractive professional 37, AM, enjoy music, travel, seeks attractive fun-loving woman for friendship and/or relationship. POB 6090, SF 94101. #24200

Attractive professional 37, AM, enjoy music, travel, seeks attractive fun-loving woman for friendship and/or relationship. POB 6090, SF 94101. #24200

Attractive professional 37, AM, enjoy music, travel, seeks attractive fun-loving woman for friendship and/or relationship. POB 6090, SF 94101. #24200

Attractive professional 37, AM, enjoy music, travel, seeks attractive fun-loving woman for friendship and/or relationship. POB 6090, SF 94101. #24200

Attractive professional 37, AM, enjoy music, travel, seeks attractive fun-loving woman for friendship and/or relationship. POB 6090, SF 94101. #24200

I Wear My Heart On My Sleeve

World's greatest guy, cute WM sweetie, 30, who's quick to smile, multi-talented, multi-faceted, loves quiet, enjoys living alone, and is uncompromising when it matters, seeks his counterpart: one in a million, smart, talented beauty. We are passionate about our creative/artistic and/or scientific pursuits (my specialty: theatre). We are supportive, good listeners, and enjoy sharing our most secret thoughts. We embrace intimacy. Making love is so powerful, so joyous, that we share our sexuality very selectively. We are happy, healthy, curious, playful, independent, thoughtful, complex, open, positive, and so much more! We are rare gifts. Photo(s) please, returned, exchanged. Suite 163-F, P.O. Box 27901, SF, 94127-0901.

Ex-Drinker And ACA

Seeks woman with insight on abandonment and abuse issues. #24201

Exotic Black Male

in captivity (prison), 30's, 6'1", stocky, seeks attractive, progressive female. Age, race, no problem. Sincerity a must. L. McLaughlin, POB 600/348154C, Tracy, CA 95376.

New To SF

Just moved here from the Southeast, never have written or answered a personal ad before. I want to meet someone sensitive and interesting to explore, share, and grow with. I'm a 35, 6'2", single WM, writer-consulter, totally dedicated to personal growth and transformation. I love great restaurants, movies, plays, jazz, skiing, sailing, hiking, running, etc. I'm a very attractive (but feel uncomfortable saying it), fit, substance-free, flexible vegetarian. If you're a health-conscious, attractive, intelligent woman, mid-20s to mid-30s, and my words have generated an impulse to answer this ad, do it! You know who you are and I really want to hear from you. Please send a letter and a photo, in strictest confidence, to Box A-240, 20 Sunnyside Ave., Mill Valley 94941.

Former desert rat groomed for diversity of Bay Area life, seeks fit, lively woman for reaching for the stars. Ability to grab wine glass off top shelf desirable. This 6'3" free spirit just turned 40, finally understands need for commitment. Recently observed frequenting the symphony, practicing unconventional outdoor sports, prowling bookstores, delving computer wizardry. He knows quiet sunny spots, superb views, excellent books, lacks very close friend (to about 35). Guardian Box #22214B.

Daytime Romance!!

Lusty, attractive, virile, WM, 39, swing shift worker, seeks passionate, provocative, daytime affair! 564 Mission, Box 326, SF 94105. #25200

Seeking an uncommon woman, 20's-30's, who is independent, intelligent, humorous and irreverent. Interesting obsessions/ bad habits encouraged. I'm an attractive, unpretentious, WM, artist, 31. Photo appreciated. Guardian Box #22230F.

The Ultimate Crime

True love! It feels so good it should be against the law. WM, 33, 175 pounds, blond, blue-eyed, handsome, educated, athletic, humorous, professional, successful, intelligent, varied interests, warm and compassionate, philosophical, musician (can all these qualities exist in one man alone?) seeking AF for other half of the equation. Friendship, romance and the ultimate experience waiting that special someone. Is it you? Note and picture exchange. Guardian Box #22223F.

Wish to share Beingness (sacred and goofy) with lady wisely grounded. I'm early 40s, reliably kind, bodhisattva with some residual clunkiness, outdoorsy, objectively handsome, writer, therapist, homeowner. Wanna meet lady of depth and charm, who's already done lotsa inner work, and ready for pleasures and travails of essential LTR with right guy. Photo (returned promptly). Guardian Box #23209A.

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¢99 a minute

RELATIONSHIPS

East
Bay professional, 5'8", 40s, warm, good-natured, nonsmoker, enjoys movies, theatre, Sunday Brunches, tennis and more seeks woman for friendship and possible relationship. Guardian Box #24202F. ♀☎

Tender, enthusiastic "only child," 47, blue eyes, trim, attractive, objective (few expectations), empathic (to tears), successful, high self-esteem, seeks trim, like-hearted SF nonsmoker, POB 210019, SF 94121-0019. #22222. ☎

Single WM, 30, cute, sexy, starving artist seeks wealthy woman for friendship, romance and adventure. #22212. ☎

Zest For Life

Spontaneous, creative, communicative, WM 39, I love the adrenaline high. Semi-retired, with free time for an attractive, light, lively young puma ready to quit the routine and enjoy life full out. Guardian Box #23220F. ♀☎

Good-looking WM, 37, with herpes. I'm looking for a nice woman 24-37 for a relationship. I'm a real nice guy who has a lot to offer that special someone. Guardian Box #22202B. ♀☎

Very Bright, Affectionate Man

Nice-looking, with heart, soul, offbeat humor seeks woman in thirties to share zest for life, verbal repartee, emotional rapport. Love music, travel, nature, diverse interests. 43, 5'8", good shape. Want kids. #24203. ☎

Older Woman

(45-65) sought for long-term relationship by single WM, 48, who enjoys gardening, woodcraft, music and lively conversation. Please write Box 764, 1032 Irving St, SF 94122. #22221. ☎

Attractive young professional, 28. I'm Jewish, athletic, into music, art. Looking for a woman into the same for friendship, romance. Let's meet. #23210. ☎

Gourmet Guys

Enchanted evening of dining and fun with two Gourmet Guys. Let us cook for you. Professional single WM's, 32 and 34, looking for two Gourmet Gals, 27-36, attractive, intelligent, and with a good appetite. Please RSVP to our invitation. POB 26683, SF 94126. #23221. ☎

L' Aventura

With WM, 41, attractive, healthy, passionate intellect, in lacking relationship, seeks compatible woman for conversing, dining, and? POB 924, Lafayette 94549. #23206. ☎

Call Me Now!

35-year-old single WM physician is worth your call. #22201. ☎

WM, 42, arts professional, handsome, intelligent, fit and more, seeks good looking WF, 30-37, with smarts, her own endeavors, and more. What more? I don't know. Whatever qualities we possess we'll still either click, or not... More, or less. Letter and photo please to Guardian Box #23215H. ♀☎

Teddy Bear

up for adoption. Got lots of hugs and affection. Do you like to be romantic (picnic on Angel Island or a candlelight dinner)? Then let's go. WM, 52, nice-looking, great bod (very athletic). Emotionally and financially secure professional. I crave adventure—yachting to bicycling. My ultimate goal is meeting you to create incredible happiness and expanding our horizons together. So if you want a real man around the house, communicate so that we can get together. Bonus points for photo. Oh I'll be the way—I do my own windows. Guardian Box #23217H. ♀☎

Pretty Witty

And wise HF or AF, sought for indulgence of our mutual interests which include good food, fine art, international politics, sports, travel and creative hanging out. I am single WM, 37, handsome and fit, willing to match your warmth, sensuality and enthusiasm for life. I'll even foot the bill. If you think there's a place for us, send photo and letter. 2269 Chestnut Street Box 388, SF 94123. #22207. ☎

Fair For Affair

This very handsome male is looking for an attractive, trim, similar female 25-45 with an exotic flair. I am mid-30's WM, nonsmoker, non-drinker, 170, brown hair, green eyes, sensitive, passionate, unencumbered by race, with sense of humor. #23214. ☎

A Sunday

Is your idea of Sunday the same as mine: New York Times, Peet's Coffee (Columbian), toast with orange marmalade, Chopin, —e, tennis or long walk. Some space (with tea/book), movie, Thal food. If you're slim, under 35, and have style write with photo. Only creative phone calls accepted. Guardian Box #23204F. ♀☎

You're keen-witted, 30's, adventurous and original. You want a fulfilling lasting relationship without kids. I'm 41, 5'9", semi-professional, nonsmoking, bright and attractive. Whether intimate at home or out exploring the world, I will value your wisdom, beauty, and joie de vivre. Let's exchange photos. Guardian Box #22219H. ♀☎

Massage-Partner Relationship

Trim female partner wanted by handsome, gentle and excellent masseur. Safe, clean, and beautiful environment. Pool, spa, sauna. POB 27901-296, SF 94127.

Do you like movies, baseball, laughing until your sides hurt, finding other uses for a couch besides watching T.V. from it? Would you like these with a warm, witty, attractive, single WM (28, 5'11", dark hair/eyes)? 2022 Taraval #10539, SF 94116. #22210. ☎

Down to earth, WM, 51, working single parent, would like to meet politically progressive, physically/mentally energetic, working woman for lasting friendship/alliance. POB 34094, SF 94134.

Lonely post-graduated widower seeks warm-caring lady, 50-plus. Photo. POB 3084, Sausalito 94966.

Single Asian Male 35, shy, warm-hearted, affectionate and fun-loving. Enjoy jazz music and dining out. Seeks WF, Latin or Asian 33-42. Seeks for companionship, romance and able to build a joyful and committed relationship. Box 10828, Oakland 94610.

I've been told I'm cute and cuddly. Single, 32-year-old WM in creative arts field seeks 28-36-year-old professional WF. You're petite, brunette, preppy and look goods in jeans or a formal gown. We both enjoy horseback riding, skiing, fine dining, movies, country music, giving dinner parties, romantic weekends on the coast and TV Guide xwords. Please write me and send photo. Guardian Box #22226H. ♀☎

Entrepreneur Wanted

Have you had unproductive relationships? Looking for a bright, intelligent female entrepreneur for enjoyable, productive relationship. Spend quality time together discussing stress reduction techniques, business marketing and improvement. Activities include movies, seminars, fitness, massage... Fit one another into our lives and still meet our business goals while having fun. I'll provide support socially, intimately, and professionally. There's time for this man in your life. Open to all races. I'm a handsome, mature, 27-year-old single BM, black/brown, 6'1, 195 lbs, a lover of humanity and animals. Send note, P/P: C.W., 41 Sutter Street, #1678, SF 94104. #23205. ☎

Everyone says "No problem. You're warm, smart, attractive, fun, creative." So where are you, sweetheart? Please send letter, photo. POB 3903, Oakland 94609.

Very Good Looking

White male, nonsmoker 37-years-old, music industry professional works in San Francisco, has a full head of long fashionable dark hair, brown eyes, moustache, athletic type body (like male model). I'm very sexy, bright, energetic, witty and unconventional. I'm seeking a very attractive, slender, classy, sexy, independent, nonsmoking white female 25-35-years-old, for fun and romance? Call or photo/letter. Steve; POB DE, Los Gatos, CA 95031. #23212. ☎

Walk beside me, and just be my friend. Enlighten me, let's walk down Fascination Street together. Single AM, 42, with heart. Box 9902, San Jose 95157. #23200. ☎

Photographer

disguised as a systems professional is looking for the right lady to help create a beautiful portrait of life for two. I'm a divorced, attractive, WM, 38, 5'9", 165 lbs., who's also warm, romantic, non-smoker and non-sexist. Looking for a lady who enjoys hiking, The Arts (B-rated Sci-Fi a specialty), off-beat humor, a love of books, moonlit beaches and sunrises. Photo and note get same. Box 201, 564 Mission St., SF 94105-2921.

South Of France

If you are a very attractive, slim, affectionate, non-combative woman 30-42-years who would enjoy being treated like a queen and travel to the South of France in the Summer, Europe in the Winter and Aspen in the Spring with a handsome 50-year-young divorced WM who is financially sound with a good body and mind who enjoys golf, tennis, skiing, great beaches, the best restaurants or candle light dinners at home. Long-term relationship possible. Don't smoke, no drugs. Respond with photo to POB 547, Burlingame 94010. No photo no response. #22220. ☎

Progressive, empathic, masculine, musical WM 37, 6'2", fit, spirited therapist. Seeks warm, witty, attractive, energetic woman 30-37 for healthy helping of playful passions, jazz, blues, nature, and self exploration, friendship, exercise, massage, and romance under the stars of my Wine Country cottage. Possible commitment as the story unfolds. Enclose photo please. POB 1071, Glen Ellen CA 95442.

Traveler

Inventor, Writer
Witty, gentle but masculine, spiritual, trim, healthy, attractive single WM, 43, 5'10", 170, nonsmoker, seeks female 30-50, any race, for hikes, jokes, and movies. POB 13059, San Rafael 94913-3059. #22217. ☎

Divorced JM, early-40's, who is SSS (sensitive, spiritual, and sensual) seeks F 35-50 to share R&R and TLC. #22205. ☎

Trial lawyer, creative writer, 39, attractive, Stanford grad, seeks commitment with professional woman, responsible, musical, psychological, capable of mutual conversation and intimacy. Photo please. Suite 419, 5337 College Avenue, Oakland 94618.

Handsome Single WM Young 30's

Many interests, would like attractive single WF for walks, shows, dinners and fun. Write POB 210392, SF 94121. Include phone number; photo a plus. #23202. ☎

Married? Something missing. Like some quiet, unpressured time with another person? Me too. If you're East Bay, health-conscious, with flexible hours, let's talk. P.O. Box 7875, Berkeley 94707. #22208. ☎

Seek Young Friend/Lover
Single WM, 31, 6'2", considerate, outdoorsy, good-looking, post-grad professional, solicits tall, slender, partner 18-23 for respectable and disgraceful frolics. Inexperienced/shy okay. #21256. ☎

The time is right, I am ready to join with you. Life is good and now it's going to be better, so let's get together and live and love forever. I am perfect for you, successful, kind, like to travel and am secure. I am blond, blue eyed, medium height and build, European descent. You are exotic, petite, young, intelligent and kind. Let's start something wonderful! PO Box 418, San Rafael 94913. #22211. ☎

Learned, lean Catholic, 33, 5'10", likes laughter. Seeks churchgoing professional, 25-32. Pictures exchanged. POB 591272, SF 94159-1272. #23207. ☎

MEN SEEKING MEN 3925

Looking For Guys
Heterosexual, bisexual, Gay. Eighteen to sixty years; for fun activities. Beach, camping, hanging out together. POB 620668, Woodside 94062. #22500. ☎

F2M transexual (chest surgery only) 5'2" 110 lb. bodybuilder seeks muscular male for discreet fun. Like boys with hard bodies? Write! No smoke/drugs. Photo please! Box 184, 2018 Shattuck, Berkeley 94704. #22501. ☎

Human Seeks Same

Warm, funny, 33 East Bay GWM (Aquarian, open with hidden reserves, cheerful, introspective, very intelligent, uncynical, considerate, HIV+, professional without fancy paycheck, imperfectly ethical, 5'9", 173 lbs, looks like my uncle, doesn't smoke or drink, gym member in name only, sexually open-minded, loves NPR, reading, dumb jokes, family, flirtation, Bert & Ernie, serious conversation, thoughtful gestures, singing, being out). Seeks self-sufficient man 25-40 (funny, emotionally mature/available, bright, responsible, sexy, non-judgmental, frisky, well-read, doesn't smoke or drink regularly, sexually open-minded, OK with occasional boredom, HIV+ or -, interested in values, shoots for honesty, poised in new social situations) for dating, conversation, walks, mini-golf, emotional adventure, mutual attentiveness and possible commitment. East Bay a plus. #25508. ☎

Men 18 To 20

Do you need a real friend? I can help you get your life going. Boxholder, POB 610055, Redwood City, CA 94061. #23500. ☎

Masculine, passionate, romantic, artistic, athletic, straight acting/ appearing, 5'10", 160, 33, very healthy, HIV-, seeks same, honest, funny, not into bars, for friend/relationship. #23501. ☎

Friendship wanted with dark masculine male by tall blond WM. #22502. ☎

EITHER/BOTH/ COUPLES 3950

Beautiful, petite Asian student/ tall athletic Caucasian seek similar couple or lady. POB 27222, SF 94127.

Ex-New Yorker, voluptuous, curious woman and her tall, handsome equally curious boyfriend want to meet attractive woman 20-40 for erotic exploration together. This is our first time. #24700. ☎

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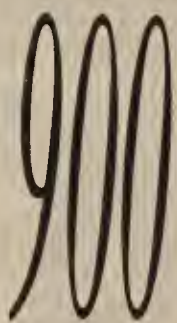
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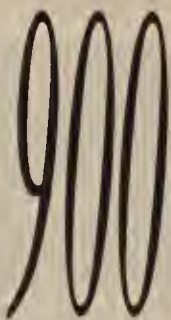
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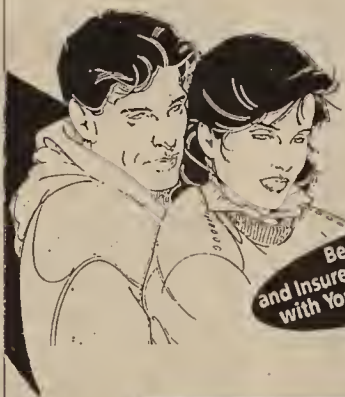


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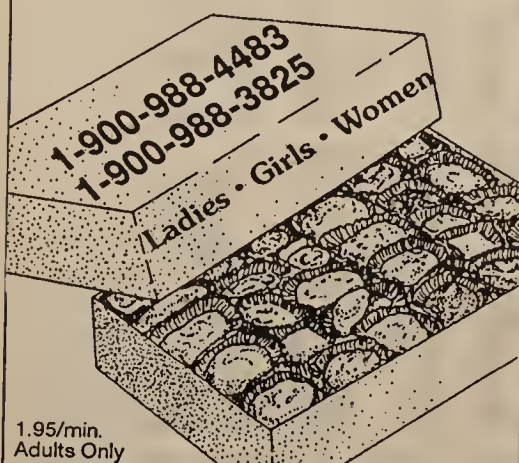
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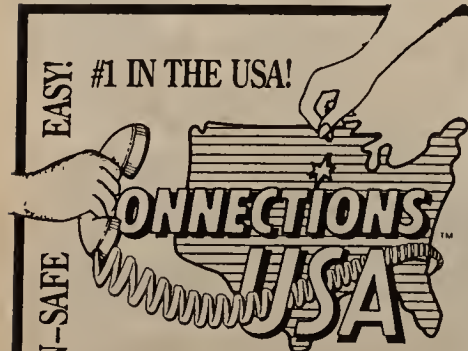
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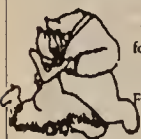
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Akita. Rescued dogs. \$250 to good homes. 756-5590.

Pigs, pot bellied, registered, small stock. \$500-\$3000. (916)842-6573, after 6pm.

Basenji puppies, red/white or tri color. Pet or show. \$300-\$500. (408)294-6900.

Pigs, miniature pot bellied. Pure bred, registered, very small, short nose. 2 females, 7 weeks. \$3000 Including 1st breeding. Less without breeding. Stockton, (209)931-6064.

RECORDS, TAPES, DISCS 5820

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Solotex and rowing machine, must sell, good condition! \$300. Call 641-7342.

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Mr. Spa portable hot tub, acrylic, with redwood cabinetry, two reclining seats with jets. \$1,200. 592-7886.

STEREOS 5850

Technics stereo cabinet with glass door, \$80. Technics turntable, \$110. 921-4693.

Speakers, MTX Road Thunders, complete in box. \$115. 585-6971.

TICKETS/ MEMBERSHIP 5860

Must sell. Round-trip United Airlines ticket, SFO-Boston. \$250. 5/15-5/20. 666-2135.

Round-trip anywhere in the US, Alaska. Belore 5/23. \$365. 648-7136.

SF-Miami one-way on American Airlines. 3/27, date can be changed through 1991. \$150/best offer. Charlie, (707)822-6173.

Vietnam, Indo-China Travel And Tour Information. 1259 El Camino Real Suite 220, Menlo Park, CA 94025.

Airline ticket for sale, round-trip SFO-Hawaii. 3/21-3/31. \$255/best offer. 666-3813.

Airline coupons. Two round-trip Arizona, California, Nevada, New Mexico, Oregon, Washington. Best offer, 665-0703.



AUTOS 6100

1968 Ford Mustang 3-speed for restoring or parts. Runs good, blue-green. Make offer. San Francisco. 255-6263.

1979 Toyota Corolla Liftback Wagon. High miles and rough appearance, but runs like a champ, first \$950.-Call Bob D. at (415) 227-0480

1986 Subaru Wagon, good engine, damaged rear. 1982 Datsun pickup, sun roof, camper shell. Best offer. Message, 753-6743.

Alfa 1972 GTV 2000, runs good, moving must sell. \$2,500 or best offer. 626-5620.

Audi 1985 5000S. Silver, automatic transmission, all options, excellent condition. Must see. \$6,000. 689-5434.

BMW 1969 1600. Great body, runs very well, new clutch, am/fm cassette, great car! \$2,300/best offer. 863-0126, ask for Peter.

Buick, 1977, Skylark. Greast driver. Reliable. \$1500/best offer. 731-1793

Cadillac 1974 El Dorado convertible. New paint, top, interior. \$3,400/best offer. 796-5977.

Cadillac 1978 Seville. 4-door, black on black, sunroof. Fully loaded. Garage kept. Low miles. Must see this car. \$4,900/best offer. 697-8652.

Cadillac 1977 Seville. Low miles. Excellent condition. \$3,000/best offer. 337-5204.

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Chevrolet 1987 Spectrum. Automatic, power steering, air-conditioning, two-door. Good condition. \$4,000/best offer. 285-2973.

Chevrolet 1987 Nova (same as Toyota Corolla). Automatic, power steering, looks great in/out, runs excellent, 67K. \$3,950. 474-0437.

Chevrolet 1981 Caprice Classic. Low, low mileage. Fully loaded, V8, cruise control, air conditioning, new paint, vinyl top. Excellent condition. A real beauty. \$2,700. 334-9366.

Chevrolet 1984 Cavalier LS. One owner, runs well, reliable, new radials and radiator. Stereo/cassette, 5-speed, air conditioning, power steering. \$1,800. 472-1788.

Datsun 1973 240Z. Looks and runs like new, quadrophonic stereo, twin sun roof, new tires and paint. \$2,800. 522-5664.

Datsun 1979 200SX. Five speed, AM/FM cassette, engine needs work. \$400/best offer. 648-9190 before 10pm.

Datsun 1974 260Z. Runs strong! \$1,500. 366-6860.

Datsun 1973 240Z, 350 Chev. 4-speed Muncie, Alpine system. Must see. Must sell. Serious only. \$9,900/best offer. 262-9073.

Datsun 1980 200SX. Original owner, new transmission, looks and runs good. \$2,500/best offer. 491-1858.

Dodge 1965 Dart GT. Dependable classic beauty. My car in great running condition. \$3,000/best offer. Phone "Dodge Dart Dan" (415)325-2762 or leave message at (408)734-8823.

Dodge 1986 Colt. Excellent condition, cassette, 65K miles. \$3,000. Evenings, 921-0329.

Ford 1966 T-Bird. Excellent body and interior. needs vinyl top and minor engine work. \$1,500/best offer. 562-2358.

Ford 1973 T-Bird. Very dependable, clean in and out, nice car, good tires. \$1,100. 370-0576.

Ford 1974 Mustang II, HB. Power steering/power brakes, air-conditioning, 4-speed/4-cylinder, Posie rear, rebuilt engine. \$1K/best offer. 369-8108.

Ford 1983 Mustang Convertible GLX. Red. Good condition. \$5,000/best offer. 759-7931.

Ford 1985 Mustang LX. 4-cylinder, power steering, power brakes, cruise, 4 new tires, new brakes. \$2,500/best offer. Joe, 668-2304.

Honda 1981 Accord. 34 MPG. Five-speed, four-door sedan, good car. Helen, 824-4846.

Honda 1983 Accord H/B. 5-speed. Clean body and engine. \$2,700/best offer. 732-7604.

Honda 1989 Civic. 5-speed, 21K miles, air, cassette. \$7,500, 647-6355.

Isuzu 1985 I-Mark HB. 5-speed, looks/runs great. Reliable transportation. \$2,250. 524-4743.

Jaguar 1976 XJ6 L. Rebuilt engine and transmission, new paint. Grand old car. \$5,900. 352-4138.

Mazda 1980 GLS. High mileage, runs great. \$800 or best offer. 558-9558.

Mazda 1981 Wagon. 80K, runs but will need engine work. Original owner. \$550. Joe 861-7137.

Mazda 1984 626LX. 96,000 miles, four-door, one owner, fully equipped. \$4195/best offer, after 6pm. 530-5588, Phil.

Mazda 1986 626 GT turbo, 5-speed, 20K miles, gray, sunroof, extras, excellent condition. \$7,000. 922-4235.

Mazda 1990 Miata. White, air conditioning, AM/FM cassette, alloys, 26K miles. \$13,500. 778-5170.

Mercedes 1986 190E. Excellent condition, low miles, loaded, automatic, sunroof. Must sell, \$16,500 or take over payments. 855-9349.

Mercury 1975 Cougar XR7. Two-door, automatic transmission, V8, looks/runs well, new tires and brakes. \$1,550. 751-6954.

Mitsubishi 1989 Mirage. Three-door, hatchback, runs great. All options. Must sell. One owner. \$8,000/best offer. 931-0374.

Mitsubishi 1987 Precls. 51,000 miles, good condition. \$2,200 or best offer. 864-3958, 255-9367.

Oldmobile 1988 Cutlass Ciera Brougham. Loaded, excellent condition. \$8,000. 929-8011.

Oldsmobile 1984 Omega. 4-door sedan, automatic, blue, one owner, excellent condition. \$2,500. 453-3790.

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Peugeot, 1973, 504, gasoline, 4 speed, great engine, AM/FM cassette. \$900/best offer. 621-2956 or 476-1249.

Pontiac 1987 Safari 6000 Station Wagon. Automatic, power steering and brakes, air conditioning. \$4,600. 585-3155.

Porsche 1976 914. Sunshine equals fun, regular gas. \$2,500. 522-8122.

Renault 1985 Red Convertible. 56,000 miles, excellent condition. \$3,600. Day 457-2082, evening 459-2069. (Marin County).

Toyota 1977 Corona. Safe, reliable, one owner, 109K, air conditioning, stereo cassette, four-door. \$1,200/best offer. 928-8188.

Toyota 1982 Tercel. 4-door sedan, 5-speed, 123K, good condition. \$1,500. 601-6727.

Toyota 1982 Tercel. Good condition, 126K, air conditioning, stereo. \$850. 621-7170.

Toyota, 1985, GT coupe, white with rack, electric sunroof, windows, rear view mirrors, security alarm, cruise control, excellent condition. 1 owner. \$6900/negotiable. 728-0707.

Toyota, 1985, Cressida, 4 door, loaded, sunroof, leather seats, excellent condition. \$8450/best offer. 237-1798.

Toyota, 1988, Celica GT Convertible, white, excellent condition. 56,000 miles, 5 speed. \$12,500. 707-744-1102, after 6pm.

Volkswagen 1971 Bug. Needs some work; runs. \$500. 445-1527 (day).

WHEELS

AUTO CLASSICS 6150

1960 Austin Healey. Red with black interior. Ford V8. Very good. \$15,000. 457-0750.

Cadillac 1939. Four-door, automatic, excellent condition. Garaged! \$8,500/or best offer. 538-7383.

Chevrolet, 1970, Camaro CP, as is racing car, needs work. \$3900/best offer. 885-4885.

Chrysler 1960 Crown Imperial, excellent condition, rebuilt motor. \$5,000/best offer. 468-4695 or 468-0734.

Datsun 1964 Fairlady, 1600cc, new parts, no dents, but some rust. Needs work, rare car. \$1,600. 662-2003.

Dodge 1965 Dart GT. 273, V-8, automatic transmission (new). Recently detailed. Dependable classic worth \$8,000 restored. My car in great running condition. \$3,000/best offer. (415) 325-2762 or leave message at (408) 734-8823.

Ford 1959 T-Bird. All original, white, same owner. \$13,500. (916)753-3051.

Ford 1964 Mustang. Two-door, hard top, restored like new. \$7,000/or. (916)343-6355 or (916)894-1229.

Lincoln, 1951, Sports Sedan, original owner, 23,000 original miles, like new. \$9750/firm. 797-5145.

Mercury 1965 Park Lane Convertible. Clean. Runs well. Beauty. \$6,000. Chico, (916)894-3491.

Mercury, 1967, Cougar, 1 owner, excellent condition. \$3500/best offer. 408-294-5158.

Oldsmobile 1968 Cutlass Supreme, 350 Rocket, power steering, power brakes, automatic, air conditioning, excellent in and out. \$2,200/best offer. (707)443-3273.

Volkswagen 1971 Super Beetle, red convertible, new top, tires, rebuilt engine, smogged. \$6,200. 458-1142.

Volvo 1973 P1800 ES. Automatic transmission, original block, fully restored, collector's condition! 331-1191.

BICYCLES 6200

Looking to buy a mountain bike in great shape. Willing to spend \$150-\$300. Leave message Monday-Friday, 9-5. Elizabeth, 255-3100.

Peugeot City Express mountain bike, excellent condition, \$250. Celeste green Bianchi racing bike mostly Campi, \$350. 826-7657.

MOTORCYCLES 6300

BSA 1968 650 Thunderbolt. Looks and runs very nice, near original. \$1,800/best offer. (415) 771-2629, after 6:00pm.

Harley 1980 FLH Police Special. Very clean, new rebuilt engine. \$8,000/best offer. 237-4580.

Honda 1965 CB77 Super Hawk Rat Bike. Rough, runs, need good wrench. Extra engine parts. \$550. 626-8052.

Honda 1965 CB77 Super Hawk Rat Bike. Rough, runs, needs good wrench. Extra engine parts. \$550. 626-8052.

Husqvarna 1986 510. Four stroke engine. Barely ridden, well maintained by mechanic owner. Excellent appearance. \$1,300/best offer. Les 871-4010.

Motoguzzi 1981 LeMans CX100. 11K, runs great! \$3,500. 441-6650.

Motorcycle Wanted: Looking for clean, reasonably priced Kawasaki LTD (750) or Honda Nighthawk (750). Have cash. Call Eric at 664-9160, leave message.

Suzuki 1990 Katana 800. Excellent condition, 2K miles. \$3,850. 788-9855.

Yamaha 1982 750 Virago. Good condition. \$1,200/best offer. 922-2137, message.

TRUCKS/VANS/CAMPERS 6400

Champion 1983, 27-foot, Class A motorhome, fully-equipped, low miles. \$27,500. 788-2825.

Chevrolet 1974 Van 30. Big red walk-in van. Runs great. \$1,200/best offer. Lewis 822-7300.

Chevrolet 1989 S-10. Looks good, runs great, almost brand new, 5-speed. \$5,200. 992-5592, leave message.

Dodge 1976 Conversion. 360, V8, good mechanical condition, microwave, shower, toilet, self-contained. \$3,500. 695-0204.

Dodge 1979 Conversion, slant 6, three-speed, captain chairs, sofa and more! \$3,200. 826-2921.

Ford 1977 F150 pick-up. 96K original miles, excellent shape. \$2,950/best offer. (408)723-2823.

Ford 1985 Supercab F250 XL. Fully loaded, 460, V8, tow package, freshly painted, like new, runs excellent, extras. \$7,500/best offer. (209)951-6234.

GMC 1987 Diesel, 6.2, 3/4 ton, clean in and out. Runs good. \$5,350. 278-0853.

GMC, 1985, Safari, automatic transmission, air conditioning, cruise, tilt, stereo and more. 90,000 highway miles. \$8,500. 924-9063

Holiday Rambler 1975 Motor Home. Excellent condition, the best class C made. \$9,000. 585-2477.

International 1979 Scout II. V8, fully equipped, one owner, mechanically perfect. 62K original miles. \$3,700. 664-7627 or 923-9824.

Isuzu 1989 Trooper LS. V6, 5-speed, 15K miles, loaded. \$13,750. 752-1178.

Jeep 1991 Wrangler. 6-cylinder, 180 horsepower, 2 1/4 lift, Rancho suspension, 31" tires, aluminum rims, extra! Full factory warranty. 5,000 miles. \$13,000/best offer, or \$3,500 and take over payments. 359-6956.

Mitsubishi 1985 pickup truck. Runs well. Sunroof, cassette stereo. \$2,200. Call Tom at 832-7700 or 523-3955.

Nissan 1984 4X4 Sport Truck. Black custom wheels, new black shell, carpet kit, \$800 stereo, 70K miles, good MPG, looks goods. \$4,250. 355-6112.

Pioneer 1974 5th wheel, 36'X 8'. Parked in San Pablo rental space. \$6,000. 549-1958.

Toyota 1987 Deluxe Cargo Van. Low miles, extended warranty. Mint condition. \$8,000. Call (415)864-3892.

Toyota 1989 LE van. 8K miles, sun/moon roofs, sound system, anti-theft, refrigerator, much more. Perfect. \$17,500. Best offer. 282-8757.

Volkswagen 1972 Cargo Van. Runs well, blue, only \$600. See at 29th Street between Noe and Sanchez. 647-3942.

Volkswagen 1979 Bus. Good condition, \$1,990. 550-0679.

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\$695. Spacious flat near Buena Vista Park. Deck, study, fireplace, garden, high ceilings, hardwood floors, sunny. Very nice place in very nice neighborhood. Share with one. Female or male 25 plus. Available April 1. 861-1074.

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\$650. Beautiful new Potrero Hill three-bedroom two-bath flat to share with one professional female. Very large, sunny, quiet, safe neighborhood, garage, yard, washer/dryer, fireplace, dishwasher, lots of closets, storage. Prefer stable professional female. Available 3/23. Laura, 826-6623.

\$650. Large Potrero Hill flat to share with one woman. Seeking one person, quiet nonsmoker. Two rooms available plus art studio, hardwood floors, yard, view, parking. Darcy 285-8049.

\$600 Two rooms available in Sunset single parent shared household. Yard, spacious 346-0267.

\$575 Bernal Heights-One bedroom garden/deck. Laundry, includes utilities. 285-6226.

\$545. Cole Valley. Share beautiful two bedroom flat with straight teacher/musician. Fantastic view, hardwood floors, nice yard. Neal 566-2174.

\$540. Victorian house, Noe Valley, two-room suite yours, 40s/professional-academic preferred, nonsmoker. Deck, yard, fireplace, April 15. Share with one straight person. 824-8520.

\$525 45th/Geary. Bedroom and sunroom/share flat, huge yard, sunny, great place. 752-9170.

\$525-\$550 Includes utilities. Share spacious house, beautiful yard and deck, with two professional females. 664-5495, 564-1748.

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\$500. Attractive, sunny Noe Valley two-bedroom apartment with large kitchen, garden and deck. Share with progressive, professional man, 37. One bedroom for quiet nonsmoker. 550-1032.

\$500. Two busy professionals looking for a third to share beautiful house on Potrero Hill. Views, fireplace, laundry and easy parking. 641-5171.

\$475 plus utilities. The dream house. Cozy two bedroom house, Glen Park, quiet, professional, washer/dryer, parking, BART, bus, private yard, park view. 333-7326.

\$468 Cole Valley. Share beautiful, spacious flat in great neighborhood with two men. Deck, fireplace, laundry, views, convenient transportation. Seeking mature, responsible, friendly, clean, nonsmoker M/F. Paul 564-5007, Steve 664-3044.

\$450 8th and Clement. Roomy, quiet two bedroom flat, fireplace, dining room, yard, storage, adequate parking. Considerate, progressive nonsmoker. 668-9317.

\$450 Includes utilities. Sunny room in charming Bernal Heights flat. Hardwood floor, easy street parking, near transportation, washer/dryer, yard. 647-4767.

\$450 Noe. Female wanted to share sunny two bedroom apartment on beautiful tree-lined street with professional woman, 27. Garage, washer/dryer, convenient to MUNI, BART, shopping. No pets/smokers. 647-6120.

\$450 plus utilities. Upper Haight beautiful, large, friendly, two-bedroom Victorian in great shape, choice location. David 681-7454.

\$450 plus utilities. Near Glen Park BART, three-bedroom/two bath house. Washer/dryer, fireplace, yard, quiet, parking. 584-4357.

\$450. Spacious Inner Sunset home, conveniently located, hardwood floors, fireplace, deck, yard, washer/dryer, garage. Two independent, fun, responsible semi-vegetarian females seeks same, 25-40, no smoking, pets. 566-4800.

\$450. Three month (short-term) share of very nice flat, Twin Peaks. Marina, 665-1624.

\$450/ utilities. Two bedroom Sunset flat, fireplace, washer/dryer, garage, yard, great ocean view. Share with female physician. Sorry no dogs (two all ready). 753-2171.

\$433. Cole Valley. Share with one man, one woman. Nonsmoker, no pets, considerate, responsible, over 25. Sunny, quiet street, yard. 753-3831 or 753-6879.

\$400 plus utilities, \$300 deposit. Two-bedroom one-bath Victorian. 16th/ Guerrero. 884-1079.

\$400 plus. Two rooms, own bath. Must like kids, respect Black people. 695-9036.

\$400-\$525 Senior shared household-Richmond District. Others forming 346-0267.

\$400. Large three bedroom. Hardwood floors, garden. Noe Valley/Mission, near BART, MUNI. I am a smoker. Clean and sober preferred. Linda 641-8010.

\$400. Lower Haight. Beautiful Victorian flat—high ceilings, plenty of light, wood floors. Decorated with antiques, plants, art collection, also a grand piano. Man, 37, classical pianist seeks quiet, responsible, clean roommate. This is probably the most beautiful flat you'll see. 626-0468.

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\$370. Lovely Victorian Flat in Liberty Hill for child friendly adult. Warm and open household. Yard, washer/dryer. 695-1841 or 346-0267.

\$366. Room in large Noe Valley flat. Eric or Ben, 550-0749.

\$365 plus utilities. Roommate needed/ sublet considered for April 1 to share spacious four bedroom flat by Dolores Park. Liberal left-wing household looking for someone to complement our lifestyle. No pets, tobacco. 285-5546 or 648-0184.

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MICROGROOVES



Pebbles: Her new songs are built to last.

By j. poet

Pebbles, *Always* (MCA)

Pebbles' 1987 debut album was a hit-and-miss affair. Sure, she had a good voice and a couple of monster hits, but most of the material was less than satisfying. After her debut, the Peb left Oakland, divorced her hubby, and married Babyface, who is half of L.A. Face, the hottest commercial production team in black music. As expected, the L.A. Face team has produced and written most of *Always*, and as expected, the disk is a killer. One of the things that makes L.A. Face productions so strong is the team's ability to craft heavenly melodies and marry them to tough grooves, and the tunes on *Always* are just as good as anything on Babyface's own *Tender Lover* LP (almost two years on the charts and still counting). On the slammin' side, you've got the current hit "Givin' You the Benefit," followed by "Backyard" (cowritten by Salt of Salt'n'Pepa), "Say a Prayer for Me," "Good Thang," and "Give It To Me," a tune that recalls the Face megahit, "It's No Crime." (The CD also includes an extended club mix of "Benefit.") On the smooth tip, Pebbles applies her pipes to a number of ballads that could find success at mellow soul and AOR radio stations — "Love Makes Things Happen," "Why Do I Believe," and the title track. Pebbles may not be a diva, but her understated emotion makes the ballads believable, and the sparkling grooves supplied by the L.A. Face team on the uptempo cuts will ensure this package has a long shelf life.

you're treated to more masterful urban messages, several of which sound like monster singles. On the dance side, try "Fight the Funk," a tune that rides a generous sample from Funkadelic's "One Nation Under a Groove"; Straight Up Nasty," a jam that starts slow and sleazy before kicking in to a hard-hitting groove as nasty as Janet Jackson or Michel'le could ever desire; "I Ain't the One," a textbook example of Griffin's new jack style with a subliminal wise-guy voice that sounds like Spike Lee buried in the mix; and the jazzy swing of "Heat of the Moment."

On the romantic tip, there's "Want To Be With You," a midtempo ballad with vocal pyrotechnics that skitter around the territory of Smokey, Sam Cooke, and Russell Tompkins Jr. (the Stylistics); the broken-hearted lament of "Why Don't You Call"; and "Share the Night Away," a slow-simmering ballad with a Princely penchant for breathless declarations of purple passion. I don't know why this record took a bomb, but you should check it out if you're looking for one of the great forgotten LPs of 1990.

Candyman, *Ain't No Shame in My Game* (Columbia)

"Knockin' Boots," the first single from *Ain't No Shame*, is one of the catchiest pop-rap tunes of the year. It's the tale of our hero's endless appetite for backstage sex, set to a mellow funk beat with a chorus that sticks to your mind like bubble gum sticks to a hot sidewalk. The rest of the album follows in the same vein, a long list of Candyman's typical sexist, yet often humorous boasts set to some of the nastiest, most funky samples I've heard in quite a while. "Don't Leave Home Without It" is a sleazy safe-sex tale with a Stax-Volt sample that rhymes a catalog of sexually transmitted diseases; "Night Gown" is backed by a killer track that sounds like Funkadelic and Prince scratched together; "Candyman" rides a slammin' Funkadelic beat while he tells us how ready he is to service everyone, from the backup singers to all the female audience members. The only time Candyman shows any vulnerability is on "Playin' On Me." When his girlfriend takes him at his word about their open relationship, he goes to pieces and promises to change his ways, although the girlfriend seems to doubt his sincerity for some unfathomable reason.

Salt'n'Pepa, *A Blitz of Salt'n'Pepa Hits* (Next Plateau)

The reigning queens of rap check in with the seemingly obligatory remix package. All the hits are here, from "Push It" to "Independent," but surprisingly, most of these tracks are short edits, some a full minute shorter than the vinyl versions. The disk clocks in at a mere 40 minutes, less than half the time available to a CD. And while it's great to have all the hits on a single album, why put out a collection of remixes if you're not going to offer anything new to the fans who probably already have all the longer vinyl versions? ■

Zan (Warners)

For some mysterious reason, this LP has been sitting on record store shelves for almost six months now with little recognition. William "Zan" Aquart is a multi-instrumental threat with enough musical chops and songwriting smarts to go all the way. Add to this the potent production savvy of Gene Griffin's bottom-heavy sound, and you've got a recipe for instant urban classics. So how come he ain't a household name yet?

Zan grew up in New Jersey singing gospel in his family's group and listening to James Brown and the Beatles. A few years ago, he used the insurance money he got from a car accident to finance "Pump Your Body," a sizzling single that brought him to the attention of new jack producers Teddy Riley and Griffin. They signed him to Warner's, where Griffin coproduced this disk with the help of Zan himself.

Zan opens with "House You," the only song I've ever heard that makes masturbation sound sexy. The tune has a romping hip-house rhythm track with a swooping bass line, an ultra-catchy chorus ("Dancin' on a string, playin' with my thing"), and enough energy to throw you out of your chair and onto the floor. Eight tracks later, Zan closes with "Love Juicy," a lasciviously sexy ballad that will raise the temperature of any room it's played in. In between these songs

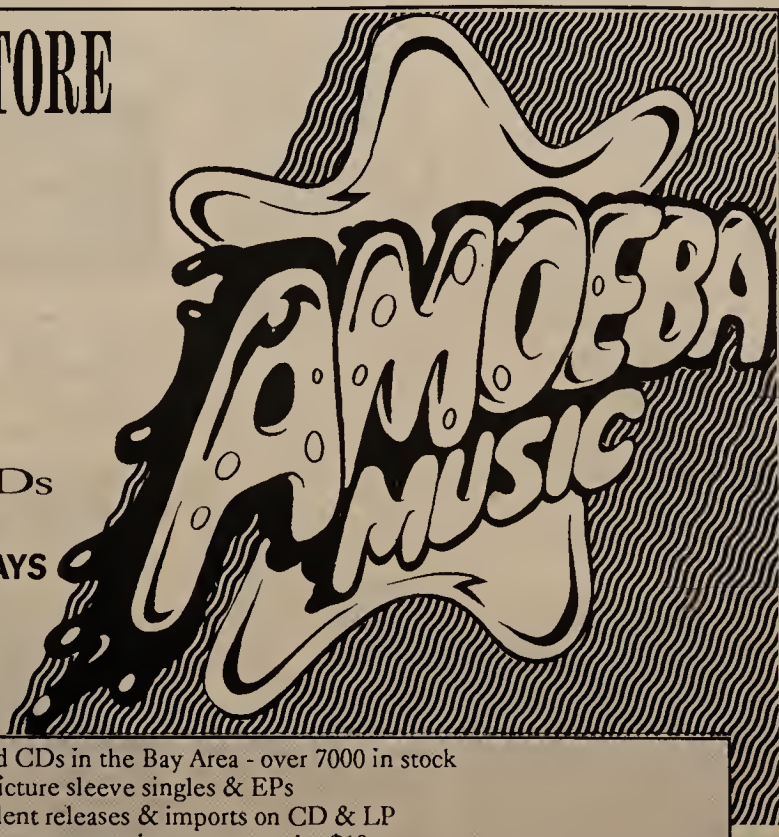
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